

Those High-Brows and the Lows. By D. B. Wyndham-Lewis.



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 5. No. 55.

[Registered at the
G.P.O. as a Newspaper]

EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES
OF
THE BRITISH
BROADCASTING
COMPANY.

For the week commencing
SUNDAY, October 12th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
	BELFAST

SHEFFIELD (Relay)
PLYMOUTH (Relay)
EDINBURGH (Relay)
LIVERPOOL (Relay)
LEEDS-BRADFORD (Relay)
HULL (Relay)
NOTTINGHAM (Relay)

SPECIAL CONTENTS:

MISS 1924 CALLING!
By Mollie Panter-Downes.

SONGS I LIKE BEST.
By Beatrice Miranda.

A WONDERLAND UNDERGROUND
By C. Leonard Woolley.

OFFICIAL NEWS AND VIEWS.

The Broadcasting of Happiness.

By the Rev. R. J. CAMPBELL, D.D.

[The Rev. R. J. Campbell is one of the most famous preachers and writers in the Church of England to-day, and he is noted for the grasp he has upon questions that affect the people's welfare. In the following striking article he gives his views on wireless as a means of increasing human happiness.]

HAPPINESS is a shy bird, seldom caught if pursued, but often coming unlooked for in the wake of duty faithfully done or benefit unselfishly conferred. Moralists have repeatedly told us that it is not to be confounded with pleasure—a lesson which humanity is slow to learn.

Pleasure is always dependent in some degree upon physical excitement, novelty, change, and is even consistent with the endurance of a considerable amount of pain and stress, so that, curious as it may seem, a person strenuously enjoying himself may actually wake up at times to the realization that it would be a relief to stop. Happiness, on the contrary, is an interior state; it can exist without much stimulus from without, and is dependent rather upon one's general attitude to life than upon particular distractions and agreeable experiences. But the oft-repeated assertion that it has no dependence at all upon outward things is untrue.

No man can be happy who cannot maintain a healthy action and reaction with his spiritual environment, which is only another way of saying that to live well one must be able to respond harmoniously and adequately to the call of life as a whole. Hence, broadly speaking, the happiness of the uncultured is less than that of the man to whom the wonder and glory of the visible universe are being increasingly revealed day by day.

It is necessary to be cautious in stating this. I do not mean that a person of small means and lowly station is perforce less happy than the possessor of great wealth. There is no lack of evidence to show

that the possession of great wealth may easily miss the secret of happiness, which inestimable blessing consorts with a certain simplicity of life and, indeed, seems to demand it in those with whom it abides. One of the poets of ancient Greece declares that it—

Often leaves
The marble halls and roofs of kings,
And underneath the poor man's eaves
On smoky rafters folds its wings.

This is a truism, perhaps, but it requires qualification. There is nothing in poverty that specially makes for happiness, nor is ignorance either, and the two are frequently—nay, more than frequently—found in conjunction. I repeat, therefore, that the range of happiness possible to the mind, heart, and soul of the man who has been made acquainted with the best that is being thought, said, and done in the world is greater than that of him who, however contented with his lot, is yet blind and deaf to the splendours that surround him. The lover of great literature, for instance, has sources of happiness denied to one who never reads a book. The same is true in their varying degrees of those who are qualified to follow intelligently the expanding achievements of the leaders and guides of the race in all the other arts that enrich our common life and the sciences which give us mastery in and over the natural world.

It is for this reason that I am conscious of a special satisfaction in watching the rapid extension of wireless to the homes of the people; in fact, I think nothing in our time has given greater promise of beneficent result in time to come. Motoring through remote country districts from time to time, I note that the number of tiny isolated cottages on which the wireless aerial is hoisted is steadily growing, and I wonder if many people grasp the tremendous significance of this development or what it means and will come to mean in the enlargement

(Continued overleaf.)

The Broadcasting of Happiness.

(Continued from the previous page.)



Rev. R. J. CAMPBELL, V.D.

of the spiritual horizons of the poorest and humblest elements both of our rural and urban populations side by side and in common with the richest and most fortunate.

An old friend of mine, the distinguished head of one of the Oxford colleges, tells me that his son, seriously injured in the Great War, has had to

take up poultry and fruit farming in Wiltshire on account of physical infirmity which unfits him for a professional career. This young man at first felt himself out of the amenities of cultivated metropolitan society. He missed the best lectures, the best plays, the Queen's Hall concerts, and all the other delights within reach of the average Londoner. He found the long winter evenings lonely and depressing; the monotony of his lot began to pall. Wireless was his salvation. From the day on which it was installed, his disabilities disappeared as if by magic—magic it was. "When my day's work is done," he says, "I draw my chair up to the fire, light my pipe, put on the wireless, and in an instant I am in London, and at the very heart and centre of all that is going on everywhere."

Exactly the same is true of the farm labourer down the lane, only that in his case the experience is new; the wireless is his university. Conceive what it must be to a man of meagre resources to be able to hear grand opera for the first time; and yet this is what is happening to-day all over the country. The entire cost of a modest wireless set is not more than the price of a stall at Covent Garden when some specially magnificent production is to be rendered by artists of international fame. The orchestration alone must be a revelation to one who has never had the opportunity of listening to it before. When the strains of the overture to one of Wagner's masterpieces come stealing into the peasant's hut, or the fisherman's cabin, or the factory worker's little home in an ugly and crowded street, it must seem to the listeners as though another and higher world had broken in upon them, which is the truth.

It may be said, and with some justice, that the faculty for appreciating good music has to be created before it can be enjoyed, just as the refinement of taste necessary for reading the great poets is a matter of slow cultivation and rarely found in any rank or class. Popular education, it has to be confessed, has not yet produced much evidence of an all-round elevation of the standard of literature required by the masses. Some critics are inclined to believe that it has done the opposite, that the illiterate church-goers of two or three generations ago were at least accustomed to the dignity and beauty of the language of the authorized translation of the Bible as they heard it read Sunday by Sunday during public worship, but that their descendants batten on police-court news and the latest society scandal, told in a style of which the less said the better. Let the indictment be admitted—what is the remedy? The remedy is to keep on bringing the best within reach of everybody, and I am speaking from considerable first-hand experience when I say that the power of assimilating the best is growing.

I know not a few men and women in lowly and ill-paid positions who are the possessors of well-selected libraries of their own in which every well-thumbed volume has been bought for a few pence at a second-hand bookstall, or in some cheap popular edition of a great classic. If these same men and women could afford to go to grand concerts, undoubtedly they would do so; and, whether they would or not, the very fact that the best music can now be heard at their own firesides is effecting a silent revolution in the souls of thousands and tens of thousands who until now have not known what good music was.

The way to destroy the worst in anything is to make the best easily accessible. Familiarize the public with the best in any department of life, and in time the worst will cease to be wanted. Were it otherwise, the outlook for humanity would indeed be a poor one.

It is not only in the higher arts that the sources of happiness are thus being multiplied. The practice of engaging experts in every field of human knowledge and endeavour to discourse upon their several subjects at the B.B.C. broadcasting stations cannot but be productive of excellent results. It must make an enormous difference, for instance, to the average busy man or woman to be told week by week what books are best worth reading, and why. The guidance given in regard to the progress of the world in general links us all up together. Loneliness and monotony disappear in the consciousness of being kept in touch with all that is going on day by day—not after it has happened, but while it is happening.

My own family, for instance, will never forget the thrill of the first successful broadcasting across the Atlantic. It was on a Saturday night, and I had gone to bed, as was necessary in view of my work next day; but the young people remained up in the hope of hearing something and, sure enough, they did. At about a quarter past eleven, amid what sounded like the hiss and roar of the great ocean itself, there came quite clearly and distinctly through the head-phones the accents of an American voice announcing the next item in a musical programme in Philadelphia: "The band will now play the Marseillaise." Probably I am mistaken in saying that this was the first successful broadcasting from America; but, at any rate, it was the first to be heard in our home. Shells of Columbus! The miracle of it! Could it be possible that to be thus brought into immediate contact with the ends of the earth should have other than an enlivening influence upon any ordinary human being? Dullness of mind and torpor of soul cannot co-exist with it.

Go where you will, you are no longer cut off from your fellows or from the vivid, pulsating interests of life. After this, there is nothing specially remarkable in being privileged to stand at the King's elbow when he is making an imperial speech. He came and stood on our hearth-rug when he was opening the great Exhibition at Wembley—at least, so we felt. In the course of a few days, the present Prime Minister, Mr. Stanley Baldwin, and Mr. Lloyd George have all occupied the same familiar spot; we are quite at home with them. We took part in the Burns Night in Glasgow, and heard someone make a joke in broad Scots in a half-whisper to his neighbour while the chairman was speaking. The chairman could not hear it, but we did, hundreds of miles away.

For increasing the sum of human happiness through the enlargement of human interests there has been no agency in our time that remotely approaches that of the wireless broadcasting station.

Songs Sung at Sea.

Cheerful Ditties on the Ocean.

"SHANTY" or "Chanty"? Wherever old sea-dogs gather you will hear the point argued as to which is the correct spelling. Some will vow that the word is from the French *chanter* and is the same as our word "chant"; but the majority stick to "shanty," alleging that this type of song originated in the "shanties" or grog-shops of the West Indies in the days of the buccanniers. There is one point in favour of the latter argument, which is the pronunciation of the word. That, beyond all doubt, is "shanty."

Shanties are songs sung by sailors when engaged in the severest of their many labours. They are inseparably connected with the sailing ship; and with the gradual disappearance of this form of vessel they, too, are fading from the face of the water.

Due to the Merchant Service.

Yet, happily, lovers of music have collected these old songs which breathe of stinging brine and humming winds, and they are to-day more popular among landmen than at any former period.

The shanty is the invention of the Merchant Service. They were never allowed in the Royal Navy. But, then, the Navy was never as shockingly undermanned as were the merchantmen, and, as the old saying went: "A song is ten men on a rope." Another saying was: "A wash and a song are the sailor's two luxuries."

There are three sorts of shanties, each adapted to its own special sort of labour. First comes the Capstan Shanty, sung at the capstan when warping or weighing anchor. There is the Hauld Shanty, sung when topsail or top-gallant sails are being mast-headed; while the third is the Sheet, Tack, and Bowline Shanty, used when the foremain and cross-jack sheets are hauled aft, also when the tacks are boarded and the bowlines tautened.

When the Ship is on Fire.

There are also other special shanties, such as those sung by the pumpers as they heave the breakers round. A wooden ship, you see, nearly always leaks more or less and has to be pumped dry by hand. There is, too, a special shanty which is sung when the ship is on fire. It runs like this:—

There's a fire in the galley, and it's running down below—

With a hey ho—hey ho!
There's a fire in the skipper's pipe, and it's time for us to go.

Oh, fire down below!
If the rotten boats won't hold us and it's time for us to go—

With a hey ho—hey ho!
We'll complain to Mr. Thomas when we get him down below.

Oh, fire down below!
Mr. Thomas, or whatever his name may be, is the owner of the ship, and it is noticeable that in this particular shanty, and this only, he is mentioned by name.

A Haunting Refrain.

Of the real sea-songs, the capstan shanties are the most beautiful. The best-known is probably that which begins:—

In Amsterdam there dwelt a maid.

That is the solo line, then the rest of the men break in: "Mark well you what I say." At the end of each verse comes the full chorus with a wonderful haunting refrain:—

And I'll go no more a-roving

With you, fair maid.

A roving, a roving.

Since roving's been my ruin,

I'll go no more a-roving

With you, fair maid.

(Continued in column 3, page 95.)

Official News and Views. GOSSIP ABOUT BROADCASTING.

Co-operating With America.

CAPTAIN P. P. ECKERSLEY sailed on the *Demaria* at the beginning of this month for New York. He is visiting the United States in order to secure experience in latest American methods and to discuss with American broadcasters a number of matters in which American and British broadcasters are mutually interested. He is expected to return to England at the end of October, or the early days of November.

Opening of Stoke-on-Trent Station.

It should be noted that the opening ceremony of the Stoke-on-Trent Relay Station will take place on October 21st, and not, as stated in a recent issue, on October 15th. The Mayor of Stoke-on-Trent will take part in the opening ceremony.

"The Vicar of Mirth."

Mr. Vivian Foster, "the Vicar of Mirth," will make another appearance at the London Station on October 21st. Miss Grace Gordon, soprano, will sing some old musical comedy favourites, and Mr. Arnold Beauvais, who was leading bass at the "Old Vic" for some time, will take part in the same programme, as will also the "2LO" Military Band.

Bournemouth's Birthday.

October 17th is the birthday of the Bournemouth Station. The evening concert will consist of excerpts taken from the Feature Nights of last year's programmes, and in most cases the original artists and items will be included. Those who remember the success of their first operative night, when the *Lily of Killarney* was performed, will be pleased to see from the programme that excerpts of that opera will be given by artists who took part in the original programme.

School Transmissions.

The syllabus of school transmissions for the October to December seasons arranged for the London and Home Counties area by the Director of Education should prove of great interest to those who are interested in educational experiments. These transmissions take place at 2.15 p.m. The programme is as follows:—*Monday*.—Music, by Mr. Geoffrey Shaw.

Tuesday.—BRITISH BIRDS, by Mr. E. Kay Robinson.

Wednesday.—STORIES IN POETRY, by Mr. J. G. Stobart, M.A., and readers.

Thursday.—MEN WHO HAVE MADE HISTORY, by Professor Ireland.

Friday.—French lesson by L'Institut Français. Alternate weeks: *First week*: Dictation in French; (1) Reading of the text, (2) Dictating, (3) Re-reading, (4) Slow spelling enabling the listeners to correct their spelling and at the same time to get hold of the French sounds separately. (5) Explanation of the grammar in the different points of the text. The text is to be published afterwards in *The Radio Times*.

Second week: Explanation of a short literary text appropriate for schools, according to the method followed in the French Lycées. The text every fortnight to be published beforehand in *The Radio Times*, with a plan of the commentary.

A Schoolmaster's View.

Letters of appreciation have been received from a large number of schools, even from such distant places as High Wycombe, Thane, and Bury St. Edmunds, and one schoolmaster writing from Felixstowe, says that the success of the first lecture has determined him to take full advantage of these sessions. "Also," he says, "I am inviting a class of girls from an adjoining school to come and hear the reception with my boys. I mention this because you might think it worth while to suggest that other schools should co-operate in this way." It is also interesting to note that the Education Committee of the L.C.C. has agreed to a further extension of the period during which wireless receivers may be installed and used in the schools under their control.

Sanction is now given until the end of the present year.

Praise From Holland.

We have received a printed letter sent by the Managing Director of the Hilversum (Holland) Broadcasting Station to listeners who, in the words of that gentleman, "have the extreme politeness to send us reports concerning our transmission." He expresses admiration for the manner in which Britain has attacked the difficult technical and financial problems involved in broadcasting, and explains how about a year ago as manufacturers of wireless apparatus they constructed a small broadcasting transmitter and began a very modest Sunday evening transmission.

Gradually the transmitter was improved in power and quality, even to the extent of being able to relay concerts and operas by telephone lines. The wave-length of this station is 3,050 metres. The transmitter has an output about equal to that of a main B.B.C. station, and programmes are given on Sundays, Mondays, and Fridays.

Broadcasting the Organ.

On Sunday, October 19th, Mr. C. Whitaker-Wilson will give an Organ Recital during the afternoon at St. John's Church, Regent's Park, which will be broadcast from the London Station. Mr. Whitaker-Wilson is an organist of considerable repute, and has taken much trouble to prepare a good programme for this occasion. With B.B.C. engineers he has studied the type of music which broadcasts best from his organ, and has experimented in order to find what modifications of present organ technique are necessary to give the requisite effect to the listener.

Mr. Whitaker-Wilson was a pupil of Debussy and also of Leschetitzky, a pianist who trained, among others, Mark Hambourg and Meisewitsch.

The afternoon programme also contains the names of Miss Georgina Tanner, the well-known singer of old French folk songs, Mr. Frederic Lake, tenor, and Miss Jean Butt, violinist.

In the evening a concert by De Groot and the Piccadilly Orchestra will be relayed from the Piccadilly Hotel and broadcast from London.

Sir Walford Davies's Talks on Music.

The series of talks on Music which Sir Walford Davies is giving at the Cardiff Station on alternate Tuesdays are divided into two main classes. Those at 9 o'clock in the afternoon, under the title "Rhythm, Melody and Chords," are intended as educational transmissions for reception in schools. The schools will be invited to make their own melodies and forward them after the transmission. At subsequent lectures, selected examples will be played and analysed.

In the evening talks—"Music and Human Nature"—works which are available for previous study on gramophone records will be played and explained by Sir Walford Davies.

An Important Innovation.

An innovation which was tried at the Manchester Station on October 9th, and will be continued on October 23rd, is the broadcasting of a topical talk in French.

The talk in each case will relate to some topical happening in France or connected with France, and will deal with it more from the point of view of attracting the interest of the listeners in the event, and its primary object will not be to give a French lesson. The talk will first of all be read completely in English, so that those listeners who do not understand French will not miss the event referred to in the talk.

DICTEE.

The following message was broadcast from London, on October 2nd, at 2.15 p.m., during the School Transmissions. It is printed here to assist the children who took down the dictation when broadcast.

J'admirai d'une façon presque exaltée les châteaux de ta Cité Claire qui s'élèvent vers le ciel.

Quand je me décidai à commencer mes devoirs dans la soirée de la dernière demi-heure, après avoir gaspillé mon temps en divagations de tous genres, d'un coup d'oeil j'aperçus Claire qui venait à mon secours: elle prononça en plein français dictionnaire qu'il fallait, et un dictionnaire me vint pour les tâches sur les verbes. Elle était tellement sûre à lire le grec, afin de m'aider à apprendre mes leçons dans cette langue.—Pierre Loti. "Le roman d'un enfant."



THE ANNUNCIATION. BY DUCCIO.

This picture will be among those to be discussed by Mr. Stewart Dick in his Talk from London on Monday next, October 13th, on "The Beginnings of Italian Painting—Duccio and Sienese School." This talk will be the first of his series on "The Nation's Pictures."

A Wonderland Underground.

A Talk from London, by C. Leonard Woolley.

[AM going to tell you something about one of the main discoveries made last winter by the joint expedition sent out to Mesopotamia by the British Museum and the University Museum, Philadelphia, the excavation of the mound of Tell el Obeid. This is quite a small mound lying some four miles from the ruins of the city of Ur of the Chaldees. It was first remarked by Dr. Hall of the British Museum, who, in 1919, dug part of the site and traced the outline of a little building, against one wall of which he found a whole collection of very wonderful objects—statues in stone and in copper, bits of mosaic columns and so on, all tumbled together in confusion and all terribly damaged, but still of great value for the light they threw on what was clearly a very early period of history.

A Complicated Business.

So when we started work on the same mound, we knew that there was a good chance of finding more such monuments as had rewarded Dr. Hall, but we were not prepared to find anything like what we did, nor did we guess what an awful job we should have to preserve the objects when we had found them.

It was rather a complicated business, for the place lies right out in the blankest desert imaginable, five miles from the expedition house, which itself is far away from the cultivation. I myself could go out every day in the car; but for the Arab workmen it was a different proposition; they could not walk morning and evening from and to their distant villages, but had to be accommodated on the site. However, in the end a fairly comfortable camp was formed and the work started well.

Ancient Beauty Culture.

We began, not where Dr. Hall had found his things, but on a lower mound close by, where the surface was littered with broken fragments of painted pottery which was certainly very ancient indeed, and almost at once we found ourselves in the middle of a cemetery belonging to a period between 3,500 and 2,500 B.C. Here were shallow graves wherein the bodies had been laid upon their sides, crunched up with knees to chin and hands before the face; and with the crumbling bones were such things as men might need in the next world—a world, one might imagine, not so much unlike our own.

The women had their beads or pendants of lapis-lazuli and cornelian, pins of copper (one with a head of lapis-lazuli and gold), shells containing powdered green malachite for painting the eyes, or red paint, which I suppose was rouge; the men had their daggers or axes of copper and of flint, or, since these were expensive things that might well be grudged to the dead, clay imitations of the same.

Temple of a Nameless King.

By the end of a week we were so loaded up with tomb objects that had to be cleaned and catalogued, photographed and drawn, that I got desperate and, leaving the cemetery alone for the time being, set my sixty Arabs on to Dr. Hall's building.

There had been three buildings here, each built over the ruins of the one below. The uppermost, now completely ruined, was the work of a King Dungi, of about 2,250 B.C. For the second building the nameless king who ordered the work had laid down a terrace foundation solidly built with mud brick about seven feet thick, and we had to cut through it to find the earliest building. This had been a small temple set on one corner of a platform, itself made of solid brick, about ninety feet square and fifteen feet high with a wide stone

staircase leading up to it in front of the temple door.

The doorway, and the whole front of the temple, had been very richly decorated with sculpture and friezes. When the place was destroyed, the top of the platform fell and the heavy temple walls collapsed and came crashing down on the pavement in front of the platform, where they lay with their decorated face downwards. Consequently, when we had dug through the brick platform of the second building period, we then had to dig through the thickness of the older fallen walls before we came to the objects—altogether something like fifteen feet of the hardest mud I have ever seen—and buried in and below it were some of the most delicate antiquities I have yet had to handle.

Rewards For Self-Control.

This led to a reversal of our usual practice. Generally, a workman receives a reward for every object of any value that he may find and get out of the earth without breaking it; here we could not possibly trust the Arabs to deal with things so fragile, and the reward was paid to the digger who found a thing and had sufficient self-control not to attempt to touch it. As soon as a green stain in the soil betrayed the presence of copper, the word was passed and my foreman and one of ourselves set to work with knives and brushes to extricate the object.

I shall not easily forget the first piece of frieze we found. There came to light two parallel trough-like strips of green, decayed metal, about two feet long and eight inches apart, with between them a black patch of bitumen, reduced by time to loose lumpy powder.

A Wonderful Find.

The metal strips were first treated and held together with muslin bandages dipped in boiling wax, then the powdery pitch was solidified and a piece of wooden board waxed on to it, and after two days' work, we were able to undercut the mass of brickwork on which the object rested, detach a great lump of it, turn it over on to the board, and then begin to cut away the clay which covered the still unknown face of the thing—and what was our surprise and joy as little by little there showed up a row of oxen delicately carved in shell and inlaid against a black mosaic background framed in copper!

The World's Oldest Writing.

At first, we did not know what the building was on which we were at work, except that it was very old. Then, one day, a workman's pick hit upon something hard, buried in the clay brickwork, and he pulled out and held up to us a little marble tablet covered with engraved signs. I handed it on to Mr. Gadd, who read out from the old Sumerian script—"A-an-ni-pad-da, King of Ur, Son of Good Lord! Woolley, we've got the First Dynasty of Ur!" And he started to do a step-dance over the ruins, waving his precious tablet.

I gripped him and said, "Oh, don't look so pleased! I shall have to double the reward!" But I was really just as pleased as he, for never before had there been found a contemporary record of the First Dynasty kings, who, indeed, modern scholars had regarded as mythical rather than real. Gadd was holding in his hand a document which carried back the history of Mesopotamia hundreds of years, the oldest dated writing known in the world.

From this tablet we learnt that our building was a shrine of the goddess Nin-Khursag, put up by A-an-ni-pad-da, son of Mes-an-ni-pad-da, who founded the First Dynasty of kings of Ur. The place of this king in the sequence of Baby-

lonian history is known from our dynastic lists drawn up by Sumerian recorders about 2,000 years before Christ; but his actual date cannot yet be fixed; the dynastic lists would put him about 4,000 B.C., but there are errors of chronology in these lists—kings and dynasties who were, in fact, contemporary are put down as consecutive, and A-an-ni-pad-da's lifetime must probably come in the second half of the fourth millennium, between 3,500 and 3,000 B.C. But even so, a king who reigned about 2,000 years before Tut-an-kh-amen can claim a respectable antiquity, and the temple he set up is the oldest building in the world to which we can assign an authorship and a more or less certain date.

Remarkable Mosaic Work.

And a very remarkable building it was. The platform on which it stood was about fifteen feet high, approached by stone steps. At the top of these was a porch in front of a gate tower; the pillars and roof of the porch were of palm wood, overlaid with plates of beaten copper; above the door was a great copper relief showing an eagle holding in its talons two antlered stags; the frame of the relief was supported by a pair of columns of a very remarkable sort. They were made of palm wood overlaid with pitch about half an inch thick; to this was applied a decoration made up of squares and triangles in mother-of-pearl, red sandstones and black paste, an elaborate mosaic which reminds one of the mother-of-pearl inlaid stools and tables still made by the carpenters of Damascus or Cairo.

The objects found at Tell el Obeid have to be divided between the museum at Baghdad, the British Museum and the University Museum, Philadelphia. But for the time being, the pick of the whole collection is on view in a special exhibition at the British Museum.

Songs Sung at Sea.

(Continued from page 94.)

With the exception of the "Golden Vanity," "Roving" is the finest of all sea shanties.

Of the Bowline shanties, the oldest is "Baul the Bowline," which is said to have been in use as early as the first half of the sixteenth century. It is a slow and stately song ending with a jerk as the men fall back on the rope.

Incidentally, the age of shanties is always a matter of argument. It is probable that some sort of song was used by sailors from the very earliest days of mast and sail. The majority of shanties, however, came into being between 1750 and 1850, and a great many bear in their words good evidence of the time at which they were composed.

For instance, the Bowline Shanty, which begins—
Louis was the King of France afore the Revolution.

But Louis got his head cut off, which spoilt the constitution.

"Bony was a Warrior" was probably composed about the same time, and is still one of the most popular of all shanties.

Another well-known shanty which is clearly of later date is:—

Steer, boys, steer for California, O!
There's plenty of gold in the land, I'm told,
On the banks of the Sacramento.

There is an air of romance about California, Mexico, and South America which has made these countries the subjects of many a favourite shanty. Examples are: "Rio Grande," "Valparaiso," "Round the Horn," and "Santa Anna."

The words of shanties are, as a rule, greatly inferior to the music. Indeed, a good shantyman would very often make up the words as he went along. It was always accepted that the crew could say what they liked about the captain and officers without offence being taken, and very often men gave vent to their grievances about bad food or short commons in this way.

Music of the Nations.

Each Country has its Own Instrument.

BROADCASTING has familiarized the listener with some curious musical instruments that he did not know about before, and as time goes on the number will almost certainly be added to. It is an interesting fact that practically every nation has its own national instrument, and some of these are very quaint indeed.

To the question: "What is the most essentially national instrument?" most people would certainly answer: "The Scottish bagpipe." Of this instrument the celebrated Dr. Fraser asserted that the great Highland pipe retained its popularity because it remained primitive, the scale of the chanter remaining the "old Eastern scale of the neuter thirds."

Bagpipes from Asia.

Certainly the Highland pipe stands alone, for no modern instrument can harmonize with it. It must be pipes all the time, or no pipes at all. Yet the bagpipe is only Scottish by adoption. It probably came from Asia, and has been known for more than twenty centuries. In the fifteenth and sixteenth centuries it was commonly played in England and carvings of it may be seen in churches at Boston and Yarmouth and Hull.

The earliest Scottish bagpipe that we know of dates only from 1409. The Northumbrian pipe was older and much more mellow, and the old Irish pipe was very sweet and soft. Efforts are now being made to revive the use of this instrument in the Free State.

Ireland's Doubtful Claim.

In Brittany a form of bagpipe known as the "bignou" is popular, and in Calabria the "sompogno," while in Italy the "pifferai" may still be heard at village fairs.

Ireland claims the harp as her national instrument, and it is beyond doubt that Irish harpists were famous at a very early date. The Italians of the Middle Ages believed that the harp was originally invented in Ireland.

But this is not the case. For the harp is one of the oldest instruments known to man, and we are aware that the Egyptians used magnificent harps in very early times. The great Egyptian harp stood seven feet high and had eighteen strings.

Accordions in Exchange for Fish.

There is, perhaps, only one part of the British Empire which can be said to have an instrument all its own, and that is Newfoundland, oldest of British Colonies. In the early part of the seventeenth century the Newfoundland colonists exchanged their fish with the Spaniards for wines, musical instruments, and other goods, and so obtained the many-keyed accordion which is so much played in the coast villages. It has thirty, or even forty, stops, and requires a long training to handle.

In Spain, the guitar is probably the most popular instrument among the masses; yet, at the same time, it is certain that there are many more guitar players to the square mile in Portugal than in Spain. The Portuguese takes to the guitar as a negro does to the banjo. The carpenter who comes to your house to do a small job brings his guitar with his tools, and the blacksmith is often a better performer on the guitar than the anvil.

The banjo, although so popular with the negro to-day, originated either in Spain or Portugal. Old specimens have only three strings instead of the five, seven, or nine of the modern banjo. Most people are under the impression that the banjo is the national instrument of the Southern States of the American Union; but this is a mistake, for by far the most popular

(Continued overleaf in column 3.)

Miss 1924 Calling!

Radio's Advance Guard. By Mollie Panter-Downes.

[Miss Mollie Panter-Downes is one of our youngest novelists, and she was only sixteen when her first novel, "Shoreless Sea," was published last year. She has been writing ever since she was seven.]

OF all the things in the world (and this is a sweeping statement, because the world contains, among other rather terrible things, eternal triangles, and income-tax, and men, and so on), wireless is the most awful to write about. Not because there is nothing to say about it, you understand, but because there is too much. There are such amazing possibilities to the thing that it is about as fatuous for me to try and get them into a thousand words or so as it would be to set about rolling Asia Minor into a stick of striped sugar-candy. What this particular brand of confectionery is going to turn out like, I don't know, but I feel that it ought to be broken to you gently.

I stand, you see, in the peculiar position of a wireless "fan" who is not up in wireless "shop."

To me, technicalities are as nought. I look kindly, but without comprehension, at the daily broadcasting news which announces cryptically that to get Liverpool the call is "GLV," and the wave 31.5 metres.



Miss Mollie Panter-Downes seeking literary inspiration in a tree-top.

Such is my lamentable ignorance that when a friend told me that he was going to earth his set because of an approaching storm, I pictured him creeping away and stealthily burying it in some remote corner of the asparagus bed. I tell you this in all humbleness just to show you the sort of fool I am, and also to ask you to bear with me if in treading this perilous path I spring a few technical gaffes, *faux pas*, or, if you like to put it that way, blunders.

The "Seven Ages" up-to-date.

However, if the small talk is weak, the ideas are remarkably willing. The girl of to-day thinks a good deal about wireless. Her penetrating young voice is heard as distinctly in radio matters as it is in everything else. If one likes to be poetical, one can trace her through all the Seven Ages of Woman simply by means of a wireless programme. First, the child, listening to the Bedtime Stories of those indefatigable aunts and uncles of hers; then the flapper, her ridiculous satin-shod feet and impudent shoulders set a-twitching by the syncopated strains of the Savvy Orchestra, and the lover, sighing sentimentally over contralto songs of which the main rhymes seem to be "love" and "dove," or "heart" and "dart"—with, of course, as a variation, "arrow" and "marrow," although

it is rather difficult to introduce such a bourgeois word as "marrow" into the select milieu of a love ballad, as Mr. Wordsworth would testify if he were alive to-day.

Next, the wife, learning how to keep up with the fashions and run her house properly from "ELO"; then the tired mother, snatching a few minutes' relaxation and amusement; and the grandmother, keeping young by wireless. Last of all is the very old, old lady listening with her great grandchildren to Uncle Caractacus again, so near to her last Bedtime that she is child enough to chuckle delightedly over the doings of Squirrel Nutkin and the Little Jackal and Sambo the Picaninny.

Violets by Wireless.

If Mr. Shakespeare had been of this age he would probably have written a revue called "Two Minutes, Please," or something like that, and made a bowling success of the "Seven Wireless Ages of Women" number. Just as well that he wasn't, perhaps.

This is a Wireless Century! A Stone Age, an Iron Age, a Golden Age, an Age of Chivalry, an Age of Romance, and now an Age of Wireless! The more one comes to think of it, the more astounding its possibilities are. I was walking down Bond Street a few mornings ago when I saw in a well-known florist's window the notice "Flowers sent by wireless." Now that is an amazingly intriguing and pleasant notion. I'm sure I don't know how they do it, but it is rather fascinating to think of sending

ing orchids and Russian violets and things by wireless. A lover in, say, Richmond, Virginia, U.S.A., will be able to lay a floral tribute at his lady's feet in Grosvenor Square, London, England, although the Atlantic separates them. Talk about putting a girlie round the earth in forty minutes!

And that brings me to a new and important aspect of broadcasting.

I was reading a book not long ago about a man who spent his life in perfecting a pocket wireless especially for the use of lovers. I cannot help thinking that it would be rather amusing if anything like that were ever to be invented. Of course, it would rob the hard-working novelist of one of the favourite pegs on which to hang a situation. No more tragic partings, no more enforced silences and agonized suspense, no more whisperings to Romeo from a draughty balcony. The modern Juliet would simply produce her pocket wireless set, light a cigarette and listen to Romeo's ardent whispers in comfort at home.

By that time, too, we shall have broadcast books. All the libraries will be shut down, the printers and binders out of work, and all the publishers rising in revolt. There will be a revolution in the neighbourhood of Bedford Street, and the blood of Methuen will mingle with the blood of Heinemann. Meanwhile, dozing pleasantly by the drawing-room fire, callously oblivious to the fact that Mr. John Lane has just perished in the Kings of the Bodley Head, we shall listen to the

(Continued overleaf in column 3.)

PEOPLE IN THE PROGRAMMES

A Brilliant Pianist.

ON Friday, October 17th, listeners will have an opportunity of hearing one of our finest pianists, for on that date Miss Irene Scharrer is to broadcast from Manchester.

Miss Scharrer, who was educated at the Royal Academy of Music, is noted for her playing of Chopin. She has appeared at most of the leading concerts, including the Queen's Hall Symphony Concerts, the Royal Albert Hall Sunday concerts, and at Ballad concerts in all the musical centres of Great Britain. She is a great favourite in the very musical city of Manchester, where she has played at the Richter-Hallé concerts.

A Versatile Instrumentalist.

M. CAMILLE COUTURIER, who is to play at London Station on Sunday, October 12th, was formerly a Professor at the Academy of Rheims. Later he was appointed Professor of the Violin to the State Schools of the City of Paris.

He has received diplomas in different competitions, and in 1912 he obtained four first prizes at the International Competition of



(1) Miss Irene Scharrer; (2) M. Camille Couturier; (3) Mr. Herbert Walton; (4) Miss Kathleen Wells.

Soloists at Lille, and gained one International second prize at the Competition of Honour.

In 1913 he became Professor of the Saxophone at the Rheims Conservatoire of Music, and in 1915 he went to America as saxophone soloist, with the famous French band conducted by M. Gabriel Poreu, musical director of the Republican Guards.

M. Couturier is also a composer and plays four instruments equally well, namely, the violin, the flute, the clarinet, and the saxophone.

Church Organist at Twelve.

THE excellence of the organ for broadcasting purposes is emphasized by Mr. Herbert Walton, organist of Glasgow Cathedral. Listeners will have an opportunity of hearing him play on Sunday, October 13th, when a recital given by him will be relayed from the King's Park Hall, Glasgow.

Mr. Walton's father was a church organist before him, and he himself used to play that instrument when only eight years old. When

he was twelve he was appointed organist at Kirkby-Wisbe church. For some time he studied under the late Dr. Naylor, of York Minster, but the winning of a scholarship at the Royal College of Music took him to London.

Mr. Walton is often consulted regarding the building and rebuilding of organs, and among those in his hands at present is the new Willis Organ for Kirkwall Cathedral.

As a recitalist he is kept busy in Scotland, his annual series of autumn recitals at Glasgow Cathedral being one of the features of the musical life of the city. He finds time, however, to make periodic visits to England, and he has given recitals twice on the fine new organ at Westminster Cathedral.

From Art to the Drama.

A POPULAR artist at Bournemouth is Miss Kathleen Wells, who has performed in many of that station's productions, notably in *Across Country in Winter*, and *The Maker of Dreams*.

Miss Wells studied art for some time, but ultimately took up dramatic work and elocution seriously.

Why He Inquired.

MISS WELLS relates an amusing story of a little boy in a train who kept on asking the guard to let him know when they reached Chatham. In fact he asked at every station and the guard's patience was exhausted.

At last, the train came to another stop and the guard called out "Chatham! Chatham!"

Noticing that the little boy still remained seated, he shouted: "Well, why don't you get out?"

"Oh, I don't have to get out here," replied the little chap. "Mother told me I could eat my sandwich when we got to Chatham."

Touring in the Desert.

ONE of the cheeriest of "turns" is that given by the "Roosters Concert Party," who have become so well known to listeners. Founded at Salonika in 1917 during the war, the "Roosters" were successful from the beginning.

After leaving Salonika, they went to Egypt and toured the desert for twenty-eight days. They have also appeared in Jerusalem, at the Turkish Municipal Theatre, where they produced a play called *Cinderella, or the Army Boot*.

In 1919 they returned to England, and later took up broadcasting. Their "Army Reminiscences," recently given at London Station, were a pronounced success.

Pranks on the Stage.

THE "Roosters" have sometimes played amusing pranks during their performances. Once, for instance, a hen was taken on to the stage and released in the middle of a sentimental song.

Another time, two of the "Roosters" dressed up as nurses, came on to the stage, and forcibly removed the comedian under the plea that he was insane!

Of Course, He Didn't Mean It.

DAME CLARA BUTT was singing at a breaking up party at a preparatory school on the South Coast, where one of her sons was a pupil. When the younger members of the audience had gone to bed, a fog came down over the Channel and the sirens of ships began to boom.

A sleepy youngster broke the silence of the dormitory by shouting out, "I say, Rufford, is that your mother still singing?"

In Norway all wireless messages dealing with forest fires take precedence over all other communications.

Miss 1924 Calling!

(Continued from page 97.)

"x-x-x-zip!" of Mr. Shaw's epigrammatical rockets, and the little song which Barrie sings as he walks the enchanted wood. We shall hear the strange cry of the Sitwells, and Mr. Frankau being very moral about modern girlhood, and Mr. Michael Arlen purring courteously as he sharpens his witty claws.

The beauty of being a prophet in this direction is that one is fairly safe in prophesying anything, so enormous is the range of radio's possibilities. Soon we shall have our houses run by wireless; we shall be able to see people by wireless. Not alone that, a little chat with another planet will be sandwiched in every night between the orchestra and the time signal. Oh, we shall have fun!

Posterity will hail Miss 1924 as the advance guard of the Wireless Age. The radio set is her emblem, just as the crinoline was her grandmother's. One likes to imagine a venerable warrior out of the past having a vision of the future, and chronicling it thus on a vellum scroll:—

"... And so it came to pass that I dreamt, and, having dreamt, saw a maiden sitting afar off. She was clothed marvelously in many colours, and her hair was tied in strange wise which is called Shingle, being cut short and close to the head like unto a youth's. Also there was a powder-puff in her hand, and a cigarette in her mouth, seeing which, I wondered greatly. And the maiden worshipped the goddess Jazz, shaking her pagan shoulders, and singing 'Whose Baby Are You?' and other mystic words, whereby I was sore troubled and amazed. Now there were over her ears round things fashioned of shining metal, and from these a long and twisting cord joining to a strange box of wood, from which came wondrous invisible voices. And the name of this thing was called Wireless. ..."

Music of the Nations.

(Continued from page 97.)

instrument there is the harmonica, or mouth-organ. White boys and black alike show remarkable skill and produce astonishing melodies from this simple instrument.

The Indians of North America are, as a rule, utterly unmusical, but there are tribes in the Southern Continent who are the very reverse. Some sing exquisitely, and Colonel Fawcett, the well-known Brazilian explorer, has stated that the song to the dawn performed each morning by a tribe with whom he stayed was one of the most perfect things he had ever heard.

Africa's instrument is, of course, the drum, which is used by the natives all over the continent, and in a score of different forms.

In Abyssinia you find the "kissar" still in use. This instrument is interesting because it is the direct descendant of David's lyre. The body is either of wood or of tortoiseshell, while the five strings are formed out of the intestines of camels. They are vibrated either by the fingers or by a plectrum of horn.

In Arabia and Persia you hear the tinkling of the "tamboura," another relic of antiquity, for it is probably identical with the "nebel" of the Old Testament. It is the mandoline of the East, has a pear-shaped body with a long fretted neck, and is, like the "kissar," played with a plectrum.

The music of the Far East means little to Western ears. A European has to live in China for a lifetime before he can possibly appreciate it. But the "sanmen," the little banjo so popular with Japanese dancing girls, has notes that are not unpleasant, and the "koto," or Japanese lyre, has similar qualities. T. C. B.

Programme Pieces.

A Weekly Feature Conducted by
Percy A. Scholes.

MITCHELL'S FANTASY-OVERTURE.

(CARDIFF, TUESDAY.)

EDWARD MITCHELL, by his recitals and lectures, has done much to make the music of the Russian composer Scriabin known in this country.

This Overture is a Carnegie Trust award. At the head of the work the composer has given two lines from Fiona Macleod's *Silence of Amor* :—

"... I know a hidden place of broken and scattered faiths,
A haunted valley of departed dreams."

It is natural that one who has shown such sympathy with Scriabin's work should show some affinity with the Russian composer in the general feeling of his music. This affinity also appears in the more superficial details of style and orchestral colouring.

The orchestra used in the *Fantasy-Overture* is the usual one, but with six instead of four Horns, three Trumpets, Tube, and Harp.

The work opens very slowly and sombrely—drum roll, low notes on Bassoons, and Double Basses.

CELLOS immediately enter (on their lower strings) with the FIRST MAIN TUNE, a phrase of moderate length, which they repeat. After a few Horn notes, Violins take this up, and (the rest of the orchestra gradually entering) work up to a climax.

This is succeeded by a loud, vigorous interlude, throughout which the Brass is prominent. When this dies down, it is succeeded by the SECOND MAIN TUNE (*Slow and dreamy*), which is a duet between CLARINET and HORN, with a quiet string background. This is continued by Strings and various Woodwind, and Harp.

The rest is almost entirely a Development of the foregoing material, gradually working up to an intense climax, which is followed by a much-shortened Recapitulation. The design of the work is, therefore, a free treatment of First Movement Form.

PALESTRINA'S "SHORT MASS."

(ABERDEEN, SUNDAY.)

Palestrina (about 1525-1594) was the greatest master of the Italian school of composers of pure choral music, and was long considered supreme in all schools. In recent years, however, it has been recognized that there were many Englishmen of the period whose work was as fine as that of the Italians; and that at least one Englishman, William Byrd, achieved music equal in inspiration and beauty to that of Palestrina, whose work is at a pinnacle of choral and ecclesiastical art. Never since those days have we seen its equal in purity, for choral music was then unaffected by other branches of the art; many of these had not yet sprung up, and others were in a very early stage of development.

This choral music (which was sung without accompaniment) developed to an amazing pitch. In the perfected art, all voices (or groups of voices) were on equal terms; so that, instead of one voice having a chief melody, and the others supporting, all were together into a tapestry of the greatest richness and complexity.

One characteristic device was to let a single voice-part start a phrase alone, and to let the other parts in turn repeat or "imitate" that phrase at their own pitch. It became customary to construct a piece by treating each phrase of the words in turn in this way.

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The Songs I Like Best.

By Beatrice Miranda, the Soprano.



I THINK the artist, whether he—or she—strives to bring beauty to the ear or the eye, should avoid favouritism. If one pins one's faith to this, swears by that, does on the other, one is apt to measure everything by these preferences, get into a groove, and end by becoming unprogressive. That is the last fate I would seek for myself, because, to live at all, art must go on and on, seeking fresh lands of revelation and surprise, sailing into uncharted seas of experiment, and, though failing often, yet always getting a little nearer that soul of beauty we are all seeking.

So, unfortunately, I find I have not a favourite song. In reality, being an enthusiastic person who loves my work, and enjoys every moment of it, I believe it would be just as true to say, that I have about five hundred favourite songs, simply because, if the choice is mine, I will not sing anything I do not love—and love knows no degrees, although we talk about being "slightly enamoured" of a thing or person, or, on the other hand, being "over head and ears."

"Shot Into The Air."

But when the word "song" is qualified by the new word "Radio"—what about it then? Are there songs specially suited to broadcasting, with qualities which enable them to reach not only the hearths, but the hearts of myriads of unseen listeners? If there are, I fear I have not discovered them. I have hitherto fired off my song, like the famous arrow "shot into the air," and, if my letters are to be trusted, they have hit their mark. There seem to have been no "duds," as the soldiers used to say. I can imagine songs which would be "duds,"

but don't sing them; just as a painter can probably imagine a picture painted with pigments as dull as ditch-water—but he does not use them. He prefers smudging to mud.

Well, that seems to be the whole matter. Every normal listener infinitely prefers the bright to the dull, the melodious to the tuneless, the rhythmic to the halting, the inspiring to the depressing, although not always the joyful to the sad.

But, lest my readers will vote me hopelessly supposititious, let me say here that I do regard a clear enunciation as almost the one thing essential where broadcasting is concerned. It is exceedingly important on the public platform, whether the performer be singing or simply speaking, but in broadcasting it is doubly valuable and necessary. A thousand testimonies, as well as my own personal experience as a listener myself, prove to me that clearness gives almost the chief delight to the ear. And, remember, clearness through the head-phones, say, is more emphasized than in any other way, and, I believe, indistinctness becomes more indistinct.

An Unbearable Effect.

I have grown to love broadcasting, and even to visualize, to some extent, the vast unseen audience, but I well recall how nervous I was when first I made the great experiment of singing into the microphone. Stage fright is evidently not invariably caused by the sight of a sea of upturned faces belonging to people whom you are supposed to be about to entertain! But, although I could see no one, I was nervous none the less, and, when my "turn" was over, forgetting that I was still speaking in close proximity to the microphone, I gasped: "Thank goodness, that's over!" Whether my unseen audience responded with the classical remark: "Thou'st my sentiments," or a hearty "Amen," I cannot say; but I know that my own remark was plainly heard, and caused my friends, at least, great amusement.

EVENTS OF THE WEEK.

SUNDAY, October 12th.

LONDON, 2.0.—Band of H.M. Grenadier Guards (S.B. to Newcastle).

LONDON, 9.0.—The J. H. Squire Celeste Octet.

BIRMINGHAM, 2.0.—Chamber Music Programme.

BOURNEMOUTH, 3.0.—Light Symphony Concert.

CARDIFF, 9.15.—"What Men Live By" (Tolstoi), dramatized under the name of "Michael" by Miles Mollison.

NEWCASTLE, 8.15.—Symphony Concert, Conducted by L. Stanton Jefferies.

GLASGOW, 3.0.—Symphony Concert.

MONDAY, October 13th.

ALL STATIONS (except Belfast), 7.30.—"A Viennese Evening," relayed from London.

BELFAST, 7.30.—"Irish Night."

TUESDAY, October 14th.

BOURNEMOUTH, 7.30.—A Night of Songs.

CARDIFF, 8.30.—The British Medical Renaissance—V. The Works of Edward Mitchell.

MANCHESTER, 7.30.—"A Manchester Night."

GLASGOW, 7.30.—"A Night in Ayrshire," S.B. to Aberdeen.

BELFAST, 7.30.—"Sea Programme."

WEDNESDAY, October 15th.

LONDON, 7.30.—Chamber Music Evening.

BIRMINGHAM, 8.0.—"Eliabell," an Opera in One Act by A. Corbett Smith.

CARDIFF, 7.30.—Plays for "Children Old and Young."

MANCHESTER, 7.30.—"Plantation Night."

NEWCASTLE, 7.30.—"The End of the Day's March."

THURSDAY, October 16th.

ALL STATIONS (except Belfast), 7.30.—Willie Rouse and some Merry Bohemians, relayed from London.

8.40.—Part of Hallé Concert, relayed from Manchester.

10.0.—The "ZLO" Quartet, relayed from London.

FRIDAY, October 17th.

BOURNEMOUTH, 7.30.—Anniversary Night: The Birthday of the Station.

MANCHESTER, 7.30.—Chopin: An Evening with the Composer.

BELFAST, 7.30.—Part of Concert by the Belfast Philharmonic Society, relayed from the Ulster Hall.

SATURDAY, October 18th.

BIRMINGHAM, 7.30.—Band of 2nd Batt. The East Yorkshire Regiment.

NEWCASTLE, 7.30.—"In the Cotton Fields."

ABERDEEN, 8.0.—"The Cotter's Saturday Night" (Burns). S.B. to Edinburgh.

WIRELESS PROGRAMME—SUNDAY (Oct. 12th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

Band Programme.

S.B. to Newcastle.

BAND OF H.M. GRENADIER GUARDS
(By Permission of Col. B. N. Sergison
Brooke, C.M.G., D.S.O.).
Conductor, Lieut. G. MILLER.
NELLIE WALKER (Contralto).
EDITH LAKE (Solo Violoncello).
CAMILLE COUTORIER (Solo Violin,
Flute, Clarinet and Saxophone).

- 3.0. The Band.
Overture, "Tannhäuser" Wagner
Suite of Folk Songs, Vaughan Williams (1)
Violoncello Solo.
"Lullaby" Cyril Scott (4)
"Bourée" Handel
"Minuet" Haydn
Songs.
"The Lament of Isis" Bentock
"Meadowweet" May Beake (5)
"Homing" Teresa del Riego
Camille Couturier.
"Rhapsodie Arménienne" for Violin and
Piano Liebertoff
The Band.
The Song of the Horn Flegier
Solo Euphonium.
Band Sergeant A. J. COBB.
Valse Lyrique Schubert
Russian Peasant Dance, "Kukuka" Lehar
Carnet Solo, "My Hero" Strauss
Soloist: Musician W. West.
Violoncello Solos.
"Sur le Lac" Godard
"Allegro Appassionato" Saint-Saëns
Songs.
"To the Forest" Tchaikovsky
"Harvest" Teresa del Riego
"A Little Coon a Prayer" Barbara Hope (1)
Camille Couturier.
"L'Avalanche de Baudouin" (Fantasy
arranged for Flute, Clarinet and Saxo-
phone).
The Band.
Chardas Grossman
Descriptive March, "The Guards' Patent"
A. Williams (1)
Fantasia, "The Evolution of Dixie" Lake
Announcer: J. G. Broadbent.

5.0-5.30.—CHILDREN'S CORNER. S.B. from
Bournemouth.

5.0.—The Bell of St. Martin's.

8.15. A Simple Evening Service
in which all people can take part.
With an Address by the
Rev. HUBERT SIMPSON.
Relayed from St. Martin-in-the-Fields.

9.0. THE J. H. SQUINE CELESTINE OCTET.
Under the Leadership of
J. MAYER GORDON.

TORINA CAHDI (Soprano).
HAROLD WILLIAMS (Baritone).
The Octet.

Andante and Rondo Capriccioso

Spanish Intermezzo, "Marchetta" (5)

Valse Lente, "Dear Love, My Love" Frühl

Soprano Songs.

"Well You Know, Dear Mother" ("Carnal-
aria Rusticana" (in English) Mascagni

"Stornellatrice" Respighi

The Octet.

"Songs of the 'Eighties" (A Collection of
Songs made Famous by Sims Reeves,
Charles Santley and Others) (First Per-
formance) arr. J. H. Square

Baritone Songs.

"The Two Grenadiers" Schumann (1)

"Les Rameaux" Faure

The Octet.

"Morceaux Mélodiques" arr. Sear

Soprano Songs.

"Stringellata di Maggio" O. Di Domenico

"One Fine Day" ("Madame Butterfly")
Puccini

10.0.—TIME SIGNAL FROM GREENWICH
WEATHER FORECAST and GEN-
ERAL NEWS BULLETIN. S.B. to all
Stations. Local News.

10.15. The Octet.

Finale from Violin Concerto in E Minor

(Solo Violin, MAYER GORDON.)

Baritone Songs.

"The Happy Lover" (arr. H. Lane Wilson

"When Dull Care" (1)

"Onward, Awake" Cowen

The Octet.

"Valse Brillante" Strauss-Sear

"Absent" Metcalf-Sear

"Si mes vœux avaient des Ailes" Hahn

10.45.—Close down.

Announcer: C. A. Lewis.

BIRMINGHAM.

5.0-5.0. THE STATION PIANOFORTE

QUINTET:

FRANK CANTRELL (1st Violin),

ELSIE STELL (2nd Violin),

ARTHUR KENNEDY (Viola),

LEONARD DENNIS (1st Violoncello),

HERBERT STEPHEN (2nd Violoncello),

NIGEL DALLAWAY (Pianoforte),

REBE HILLIER (Contralto),

S. FOWLER WRIGHT (Poema).

Piano Quintet.

Quintet, Op. 3 in G Proart

(1) Allegro con Spirito; (2) Scherzo; (3)

Andante con moto; (4) Finale Allegro.

Songs.

"O Rest in the Lord" Mendelssohn (1)

"The Lord is My Light" Allstree (1)

Duet for Two Violoncellos.

Op. 38, No. 3 in A Minor Leo

Poema.

"The Tale of Garath" Moberg-Tennyson

Cello Solo.

Sonata in E Minor Viraldi

(With String Quartet Accompaniment.)

Songs.

"Thro' the Long Days" Elgar

"Home" Walford-Davies

"Song of the Palanquin Bearers" Shaw (2)

Piano Trio.

Trio for Pianoforte, Violin and Viola, Op. 9

in D Minor (The Elegiac) Bachmann

Announcer: J. G. S. Peterson.

5.0-5.30.—CHILDREN'S CORNER. S.B. from
Bournemouth.

8.30.—Hymn, "Lord, Thy Word Abideth"

(A. and M. No. 243).

Anthem, "O Lovely Peace" ("Judas

Maccabaeus") Handel (11)

(Soloists: ISABEL TEBBS and EDITH

PADDOCK).

The Rev. R. A. WEST (Secretary of the

Free Church Council): Religious Address.

Hymn, "Let Saints on Earth in Concert

Sing" (A. and M. No. 221).

9.0. THE STATION SYMPHONY

ORCHESTRA:

Conducted by JOSEPH LEWIS.

GLADYS WHITEHILL (Soprano).

Orchestra.

Overture, "Naiades" Strindberg Bennett

Soprano Aria.

"Ave Maria" Max Bruch

Orchestra.

Three Bavarian Dances, Op. 27 Elgar (15)

Solo with Chorus and Orchestra.

As the Hart Pants (42nd Psalm), Op. 42

Mendelssohn (11)

Orchestra.

Eventide Melody from Suite in D Minor

Bennett (11)

10.0.—WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.15.—Close down.

Announcer: Percy Edgar.

BOURNEMOUTH.

Light Symphony Concert.

MONTAGUE CRIDDLE (Tenor).

OLIVIA BUTTERWORTH

(Solo Pianoforte).

THE WIRELESS AUGMENTED

ORCHESTRA.

THE ROYAL BATH HOTEL

ORCHESTRA.

Relayed from King's Hall Rooms.

Musical Director, DAVID S. LIFF.

Orchestra.

- 3.0. Symphony No. 3 in A Minor Mendelssohn
(1) Introduction and Allegro Agitato; (2)
Scherzo And. Vivace.
3.20. Montague Criddle.
"Sea Fever" Ireland
3.30. Olivia Butterworth.
Concerto No. 2 in D Minor Mendelssohn
3.55. Montague Criddle.
"The Call" Hubert Oliver (3)
"At Dawning" Cadogan (1)
"Thinkin' of You" Eric Coates
4.5. Orchestra.
Symphony in A Minor (Continued)

(3) Adagio Cantabile; (4) Allegro Viva-

cino and Allegro Maestoso.

4.30.—The Royal Bath Hotel Orchestra.

5.0-5.30.—CHILDREN'S CORNER. S.B. to

all Stations.

8.30.—Pokesdown Congregational Church Choir:

Choirmaster, Arthur Marston.

Hymn No. 45, Congregational Hymnary,

"For the Beauty of the Earth."

9.35.—The Rev. D. TUDOR JAMES, of Pokes-

down Congregational Church: Religious

Address.

9.45.—Choir: Anthem No. 903, Congregational

Hymnary: "Blessed Angel Spirit"

Tchaikovsky

8.50. THE ORPHEUS TRIO.

H. L. GIBSON (Flute).

B. G. SOMERS (Oboe).

CHARLES LEESON (Pianoforte).

Concertino Krumpholtz

9.0. MADOC DAVIES (Baritone).

"In Summer Time on Bredon"

Graham Peel (1)

"Sombre Woods" Lally, arr. A. L. (1)

"A Song of Thanksgiving" Allstree (1)

9.10. Trio.

Pastorale Tchaikovsky

9.20. KATHLEEN DANCE (Contralto).

"Easter Show" C. F. Stanford (14)

"Languin d'Aspetto" Handel

9.30. Madoc Davies.

"Son of Mine" Walford

"The Call" H. Oliver

9.35. Trio.

Sonata in D Minor Liszt

9.45. Kathleen Dance.

"Softly Awakes My Heart" Saint-Saëns

9.50. Trio.

Serenade Schubert

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15.—Close down.

Announcer: John H. Raymond.

CARDIFF.

3.0-4.30. GARFORTH MORTIMER'S

ORCHESTRA.

Relayed from The Park Hall.

REGINALD WHITEHEAD (Bass).

Orchestra.

I. Overture, "William Tell" Rossini

Rhapsody Hongkong, No. 2 Liszt

II. Reginald Whitehead.

"The Lord is My Light" Allstree (1)

"All Thro' the Night" Ancient Air (1)

III. Orchestra.

Xylophone Solo, "Galop" Dittlich

(Soloist: W. R. WILLS)

IV. Reginald Whitehead.

"In Shattered Vale" Clarke

"Old Irish Love Song" Nerdham (31)

V. Orchestra.

Ballet Suite, "Le Lac des Cygnes" Tchaikovsky

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 194.

WIRELESS PROGRAMME—SUNDAY (Oct. 12th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

VI. Reginald Whitehead.
"The King's Prayer" Wagner
"Within These Sacred Bowers" Mozart (1)

VII. Orchestra.
Fantasia Pastorale, "Shepherds' Life in the Alps" Kling
"Invitation a la Valse" Weber
Announcer: A. H. Goddard.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Bournemouth.

6.30-8.0.—Service relayed from Tredgarville Baptist Church. Preacher: The Rev. B. GREY GRIFFITH, B.D.

9.0.—THE STATION ORCHESTRA.
Conductor: WARWICK BRAITHWAITE.
Overture, "Don Giovanni" Mozart

9.15.—"WHAT MEN LIVE BY" (Tolstoy).
Dramatized by Miss Mallett under the name of "MICHAEL".
Cast:

Simon FRANK NICHOLLS
Matrona KATE SAWLE
Aniska KATHLEEN MILES
Michael SIDNEY EVANS
A Nobleman H. M. INGLEDEW
Servant GEORGE BOUVERIE
A Woman SARA CAMBRIDGE

Orchestra.
Prelude and Lichsted from "Tristan and Isolde" Wagner

10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.

10.15.—Orchestra.
"Ballad Barbarian" Zimernik (31)
March, "Crisantem" Jakuske
10.30.—Close down.

Announcer: E. E. Appleton.

MANCHESTER.

Vocal and Instrumental Concert.

MAJORY HAYWARD (Solo Violin).
ETHEL MIDDLEY (Solo Pianoforte).
GWADYS FITCHETT (Contralto).
LEONARD HOPWOOD (Tenor).
THE "22Y" MERMAID CLUB.

5.0.—Pianoforte Solos.
"The Prophet Bird" Schumann
Andante: Rondo Capriccioso Mendelssohn
Contralto Songs.
"The Praise of God" Beethoven (1)
"Lie There, My Love" Schubert
Tenor Songs.
"I Hear You Calling Me" C. Marshall (1)
"Thou Art Risen, My Beloved" S. Coleridge-Taylor (1)
Violin Solos.

Allegro
"On Wings of Song" Mendelssohn-Achorn
"The Hope Dance" (19th Century) Moffat
Contralto Songs.

"Angels Guard Thee" B. Godard
"Ships That Pass in the Night" Stephenson (1)

Pianoforte Solos.
"Etienne" Mozowski
"Gullwings' Cake Walk" Debussy
Tenor Songs.

"Rose of Ispahan" H. Gault
"Wanted Gales" Kearton
Violin Solos.

"Hamorcho" Tchaikovsky
"Rosauro" Roger Quilter (4)
"Tambourin Chinois" Kreisler
Contralto Songs.

"Mata o' Mine" P. Elliott
"The Coming of a Dream" Knight
Tenor Songs.

"Mountain Lovers" W. B. Squire (1)
"Beneath Thy Window" E. J. Capua
Pianoforte Solos.

"Lotus Land" Cyril Scott (4)
Study in C Rubinstein

5.0-5.30.—CHILDREN'S CORNER. S.B. from Bournemouth.

7.30.—THE "22Y" ORCHESTRA.
HAROLD BROWN (Baritone).

Orchestra.
Overture, "Orpheus in the Underworld" Offenbach
"Three Woodland Pictures" Percy Fletcher
Selection, "Samson and Delilah" Saint-Saens

Baritone Songs.
"The Song of the Volga Boatmen" Chelapine-Koonen
"Bois Epais" Lully (1)

Orchestra.
"Three Dale Dances" A. Wood
"Old World Minuet" (for Strings) Holman
Selection, "Tales of Hoffmann" Offenbach
Baritone Songs.

"The Arrow and the Song" Rolfe
"Sea Fever" J. Ireland

Orchestra.
Suite, "The Two Pigeons" Meninger
Baritone Song.

"The Sun God" Wm. G. James
S. G. HONEY: Talk to Young People.

9.30.—Hymn: "The Sands of Time."
The Rev. J. STANLEY PERKINS, M.A.,
of Lee Street Congregational Church,
Openshaw, on "A Visit to Damascus."
Hymn, "I Heard the Voice of Jesus Say."

10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.

10.15.—Baritone Songs.
"The Crown" Bar (8)
"When Song is Sweet" Saint-Saens
"Who Treads the Path of Duty" Mozart

10.30.—Close down.

Announcer: H. B. Brennan.

NEWCASTLE.

3.0-5.0.—Programme S.B. from London.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Bournemouth.

6.30.—Religious Service, relayed from THE TRINITY PRESBYTERIAN CHURCH.

8.15.—THE WIRELESS SYMPHONY ORCHESTRA:

Conducted by L. STANTON JEFFERIES.
VIVIANNE CHATTERTON (Soprano).
MAURICE COLE (Solo Pianoforte).

Concert Overture, "Frischart" Elgar
Concerto for Pianoforte and Orchestra (Africa) E. Miao Grieg
Soprano Aria, "One Fine Day" Puccini
("Madame Butterfly")

Symphony No. 6 in B Minor ("Pathétique") Tchaikovsky

(By Request.)

10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.

10.15.—Songs, "Un Béru" Grieg
"The Angels are Sleeping" Rolfe
"Love's Philosophy" Keats
Pianoforte Solos, "Sarabande" Debussy
"Homages" Balfour Gardiner
Rhapsodic Dance, "The Bamboula" Coleridge-Taylor

10.30.—Close down.

Announcer: W. M. Showen.

ABERDEEN.

WALTER IRVINE (Baritone).
CHRISTINE CROWE (Elocutionist).
THE CITY OF ABERDEEN MILITARY BAND:

Conductor: HAYDN P. HALSTEAD.
Band.

3.0.—"Le Roi d'Yvetot" Adan
"Valse des Fleurs" Tchaikovsky
Christian Crows in Verse Philosophical.
Walter Irvine.

"Lord God of Abraham" ("Elijah") Mendelssohn (11)

Recit., "Thus Saith the Lord" ("The Messiah")
Air—"But Who May Abide" Handel (11)

Fantasia, "The Glory of Russia" Kreisler-Letter
Christian Crows in Verse Philosophical.
Walter Irvine.

4.0.—"O God Have Mercy" ("St. Paul") Mendelssohn (11)

Recit.—"Behold! I Tell You a Mystery" ("The Messiah")
Air—"The Trumpet Shall Sound" Handel (11)

Band.
Minuet from "Samson" Handel
National Fantasia, "Scotland's Pride" Godfrey

Christine Crowe in Verse Philosophical.
Walter Irvine.

"Why Do the Nations?" ("The Messiah") Handel (11)

Band.
Air from "Rinaldo" Handel
"Benedictus" from 12th Mass Mozart
Hymn (A. and M.), "Lead, Kindly Light," "Onward, Christian Soldiers," "Son of My Soul."

5.0-5.30.—CHILDREN'S CORNER. S.B. from Bournemouth.

8.30.—The Choir: Hymn 435. Psalm 91.
The Rev. CECIL LUXMOORE BALL, B.A., St. Margaret's Episcopal Church: Religious Address.

Choir: Tone VIII. I. "Under the Defence of the Most High" Hymn No. 217.

9.0.—WILLIAM SWAINSON'S CHOIR.
S.B. to Glasgow.

"Missa Brevis" Palestrina
9.35.—THE WIRELESS QUARTET
Overture, "Yelva" Beethoven
Polonaise from "Eugene Onegin" Tchaikovsky

"Humoresque" Debussy
10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.

10.15.—Quartet. Selected Hymns.

10.20.—Close down.

Announcer: A. M. Sintonie.

GLASGOW.

Symphony Concert.

UNA TRUMAN and IRENE BROOKE
(Duets for Two Pianos).
THE WIRELESS ORCHESTRA:
Conductor, B. A. CARRUTHERS.

3.0.—Orchestra.
Overture, "Melusine" Mendelssohn
Suite, Ballet Music, "Hawatha" Coleridge-Taylor

3.30.—Una Truman and Irene Brooke.
Finale from Sonata in D Mozart
Impromptu Rocco Schott

5.40.—Orchestra.
Symphony, "Unfinished" Schubert

4.15.—Una Truman and Irene Brooke.
"Le Savant" Debussy
"La Coquette" Debussy
"Le Rocco" Debussy
"Polichinelle" Debussy

4.30.—Orchestra.
"Judea" from "Mosses et Vitis" Gounod
Suite, "Language of Flowers" Couperin
March, "Tales of Hoffmann" Wagner

5.0-5.30.—CHILDREN'S CORNER. S.B. from Bournemouth.

8.30.—Choir: Hymn No. 309.
The Rev. JAMES THOMSON, of Springbank United Free Church: Religious Address.

Hymn No. 225. Prayer. Hymn No. 170.
9.0.—Programme S.B. from Aberdeen.

9.35.—ANTHONY COLLINS (Solo Viola).
Sonata Porpora
Ballad in C Minor A. Collins

9.45.—LEGGAT PAISLEY (Baritone).
"Threnos" F. Agard
"Friend" Novello Duets (1)
"The Lord is My Field" F. Allister (1)

10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.

10.15.—Close down.

Announcer: R. Elliot Kinsley.

A number against a musical term indicates the name of its publisher. A key list of publishers will be found on page 102.

Continental Broadcasting.

Owing to frequent changes of wave-length and times of transmission, absolute accuracy cannot be guaranteed, but each time we go to press with this list it will be carefully checked with the latest available information. The times given are according to Greenwich Mean Time.

FRANCE.

COFFEE TOWER (C.L.)—Paris, 2,600 m.
Daily: 7.40 a.m., Weather Forecast; 10.40 Market Reports; 12.15, Time Signal; 2.45, Stock Exchange News (Weekdays); 6.15 p.m., Concert (News Bulletin Monday, Wednesday and Friday); 8.50 p.m., News only (Tuesday, Saturday and Sunday); 9 p.m., Weather Forecast; 9 p.m., Lecture (Wednesday); 11 p.m., First Weather Forecast.

RADIO-PARIS (S.F.)—Paris, 1,750 m.
Weekdays: 12.50 p.m., News; 2.45, 11.45 p.m., Tugboat Orchestra; 4.30 p.m., Stock Exchange News; 4.45 p.m., Concert; 6.45 p.m., Stock Exchange News; Women's Hour; 8.30 p.m., Lecture, News Bulletin; 9 p.m., Concert; 10 p.m., Dance Music (not daily); Sundays: 12.45 a.m., News; 1.45 p.m., News; 4.45 p.m., Concert; 10 p.m., Dance Music. On the 2nd and 4th Sunday of each month a Concert is given by La Marse at 9 p.m.

LE COLE SUPERIEUR DES POSTES ET TELEGRAPHES (P.T.T.)—Paris, 426 m.
2 p.m., Concert (Wednesday); 4.30 p.m., Lecture and Concert (Thursday); 8 p.m., French Conversation, Lecture or Concert (Tuesday); 8.30 p.m., Lecture or Concert (daily, excepting Monday).

"PETIT PARISIEN"—346 m.
Tests and Music, 9.30 p.m., Thursdays and Sundays (other days irregular).

P.T.T. (Clyde)—470 m.
Daily: 10.30 a.m., News and Concert; 11.30, 11.45, 12.15 p.m., 3.15, Stock Exchange Quotations; 8 p.m., News and Concert.

RADIO-BEVERA, Nov.—200 m.
11 a.m., 3 p.m., Concert and News; 9 p.m., Concert (irregular).

GERMANY.

BERLIN (Telefunken)—490, 720 and 860 m.
1 p.m., Concert or relay of Opera, etc. (Wednesday).
NRW (Telefunken) (Hilversum station)—360 m.
Programme relayed from Munich.

HAMBURG—292 m.
2.55 a.m., Time signal, News Bulletin, Weather Forecast; 6.35 News; 7 a.m., Talk; 8.15 Weather Forecast and News (Sundays); 8.30, Children's Hour (Sundays); 11.15, Time Signal, Weather, News (Sundays); 12.30, Concert (Sundays); 2.45 p.m., Stock Exchange News; 7 p.m., Time Signal, News Bulletin; 8.15, Lecture, Children's Hour (Tuesday); 8 p.m., Children's Hour (Sundays); 8.15 p.m., Shipping and Police News, Navy's Lecture, Concert; 9 p.m., Educational Hour or Lecture; 9.30 p.m., News Bulletin (Sundays); 9.45 p.m., Market Reports, Time Signal (6.15 p.m.); Concert in Lecture; 8 p.m., Concert, Weather Report, News (daily); 9.30 p.m., Concert or Dance music (daily). All items weekdays except where otherwise stated.

MUNSTER—407 m. New station now testing.

RECKLAU—415 m.
10 a.m., Religious Service (Sundays); 10.15, Stock Exchange News, Weather Forecast; 12.25, Time Signal (daily); 12.30, Weather Forecast, Stock Exchange News; 2 p.m., Berlin News; 2 p.m., Children's Corner (Sundays); 4 p.m., Orchestra; 6.30 p.m., Tugboat Lesson (Monday); 7 p.m., Dance Music, Time Signal, Weather Forecast (Sundays); Lecture (Wednesday); 7.30 p.m., Women's Hour (Monday); 8.45 p.m., Concert; 9 p.m., News (Sundays). All items on weekdays except where otherwise stated.

BERLIN (Vier Haus)—420 m. (2)—500 m.
9 a.m., Market Reports, News Bulletin; 11.15 a.m., Stock Exchange News; 11.45, News, Time Signal relayed; News; 1.15 p.m., Stock Exchange News; 2 p.m., Children's Corner; 3.30 p.m., Orchestra; 5.30 p.m., Lecture (Sundays); 6 p.m., English Lesson (Monday); Children's Corner (Wednesday); Lecture (other days); 6.45 p.m., Lecture (except Sundays); 7.30 p.m., Concert, News Bulletin, Time Signal; 8.30 p.m., Dance Music (Thursday and Saturday). All items daily except where otherwise stated. Evening lecture and concert relayed by Berlin (2) on 500 m. from 6 p.m. onwards.

STETTIN—437 m.
10 a.m., News Bulletin; 10.30 Concert (Sundays); 11 a.m., Market Report, General News; 2 p.m., Concert (Sundays); 2.30 p.m., News Bulletin; 4 p.m., Orchestra; 5 p.m., News Bulletin, Time Signal (Sundays); 5.30, Weather Forecast, Time Signal; 7 p.m., Lecture (daily except Tuesday and Saturday); 7.30 p.m., Concert; 8.45 p.m., Weather Forecast, Time Signal, Concert. *All items on weekdays except where otherwise stated.

LEIPZIG—442 m.
10.40 a.m., Market Reports; 12 and 12.45 p.m., Stock Exchange News; 2.15 p.m., Stock Exchange News (except Saturday); 3.30 p.m., Children's Corner (Sundays); 4 p.m., Concert, Lecture; 7.15 p.m., Concert or Opera (weekdays); 8.30 p.m., News Bulletin; 9 p.m., Dance Music (Sundays). *All items daily except where otherwise stated.

KÖLN (Telefunken)—490 m.
7.30 a.m., Market Reports (Wednesday and Saturday); 10.15, Market Reports (weekdays); 10.30, News, Concert, News (Sundays); 11.15, Time Signal (daily); 1.15 and 3 p.m., Stock Exchange and General News (weekdays); 3.30 p.m., Orchestra (weekdays); Children's Hour (Sundays and Saturdays); 6 p.m., Lecture (Wednesday and Friday); 7 p.m., Concert, Weather Forecast, News Bulletin (daily); 8.30 p.m., Dance (Sundays).

FRANKFURT-AM-MAIN—497 m.
7 a.m., Religious Service (Sundays); 10.30, News Bulletin (daily); 10.55, Time Signal and News; 3 p.m., Children's Hour (Sundays); 8.10 p.m.,

News Bulletin (daily); 8.30, Orchestra (week days); 8.30 p.m., Lecture (weekdays); Tugboat Lesson (Friday); 7 p.m., Lecture (Sundays and Thursdays); 7.30 p.m., Concert (daily); Opera (Friday); 8.30 p.m., News Bulletin, Weather Forecast, News Bulletin, Women's Corner (daily); 9 p.m., Time Signal, Concert (weekdays); Dance Music (Thursdays).

* The Frankfurter Zeitung provides this entertainment.

MÜNCHEN—484 m.
1 p.m., Time Signal, News Bulletin, Weather Forecast (Weekdays); 2 p.m., Concert (Sundays); 4 p.m., Concert (daily); 5 p.m., Lecture (Wednesday); 5.30 Concert and Lecture (Wednesday); 7 p.m., News Bulletin, Time Signal, Weather Forecast, Concert (Sundays); 7.45 p.m., Lecture (Friday); 8 p.m., Concert (Wednesday); 9 p.m., News Bulletin, Weather Forecast, Time Signal (daily).

KÖLN (Telefunken) (near Berlin) (L.P.)
680 m. Sunday 9.40 a.m., Concert.
2.550 m. From 6.30 a.m. to 7.40 p.m., News Bulletin almost hourly (Weekdays).
2.940 m. Sunday, 10.50 a.m., Concert.
2.940 m. Weekdays, from 6 a.m., Stock Exchange News and Quotations almost hourly until 8 p.m.
4.000 m., Express News service, throughout day.
BERGHAUSEN (near Berlin)—2,110 m.
Telegraphen Union broadcasts News on weekdays from 6 a.m. until 8 p.m.

BELGIUM.

BRUXELLES (S.B.)—265 m.
Daily: 5 p.m., Orchestra; Children's Corner (Tuesday); 6 p.m., News; 8 p.m., Lecture; 8.15, News, Concert; 10 p.m., First News.

HARLEN (S.B.)—3,100 m.
Weekdays: 7 p.m., 8 p.m., 4.50 and 9.50 p.m., Weather Forecast.

HOLLAND.

THE HAGUE (P.C.M.)—1,070 m.
2.40 p.m., Concert (Sundays); 8.10 p.m., Concert (Monday and Thursday).

THE HAGUE (P.C.T.)—1,050 m.
10.40 a.m. and 9.40 p.m., Concert (Sundays); 7.40 p.m. (Thursdays).

THE HAGUE (P.C.K.)—1,050 m.
9.40 p.m., Concert (Friday).

AMSTERDAM (P.C.M.)—1,050 m.
11 a.m., Concert (Sundays); 7.40 p.m., Concert (Wednesday); 8.40 p.m., News; 9.10 p.m., Concert (Sundays).

AMSTERDAM (P.C.T.)—1,050 m.
News and Stock Exchange Quotations almost hourly from 7.45 a.m. to 10.15 p.m.

Y.M.T.V. (P.C.M.)—1,050 m.
8.10 p.m., Concert (Sundays).

HILVERSUM (S.B.)—1,050 m.
8.40 p.m., Concert (Sundays); 8.40 p.m., Lecture (Friday, irregular); 8 p.m., Children's Corner (Sundays).

SWITZERLAND.

GENÈVE (S.B.)—1,100 m.
Daily (except Sunday): 12.15 p.m., Weather Forecast, Stock Exchange and General News, Lecture.

LAUSANNE (S.B.)—830 m.
Daily: 7.5 a.m., Weather Forecast; 12.30 p.m., and 5.05 p.m., Weather Forecast, Time Signal and News; 4 p.m., Children's Corner (Thursday); 7.15 p.m., Concert, Dance Music (Wednesday and Saturday).

ZÜRICH UNIVERSITY—500 m.
8.30 p.m., Tests, Music, Lecture (irregular).

ZÜRICH (S.B.)—650 m. (shorter wave-length).
Daily: 10 a.m., Stock Exchange News (Monday); 12, Weather Forecast; 1.30 p.m., Stock Exchange News; 2.15 p.m., Children's Corner (Wednesday); 7.15 p.m., Concert, Dance Music (Wednesday and Saturday).

PORTUGAL.

LISBON (Aero Lisboa)—375—410 m.
8.30 p.m., Tests, Music, etc. (irregular).

ITALY.

ROME (Radio Italiana Italiana)—425 m.
Daily: 12.30 and 7 p.m., Concert (Radio Torino); 470 m. Daily: 10.30 a.m., News Bulletin; 11, Time Signal and Concert (after irregular); 2.20 p.m., Stock Exchange News; 3.30 p.m., Concert.
(440 m.)—5 p.m., Tests (irregular).
(Circumlocution)—1,300 m., 2 and 6.30 p.m., Concert.

SPAIN.

MADRID (Radio Iberica)—305 m.
Daily: 7.45 p.m., Weather Forecast, Time Signal, Stock Exchange News, Concert (except Sundays); 10.45 p.m., Concert, Time Signal (11.15 p.m.); 11.40 p.m., Concert, Dance Music (short Concert only on Tuesday and Friday).

MADRID (La Libertad)—280 m. Music, Tests (irregular).

CZECHO-SLOVAKIA.

PRAHA (Radio Journal)—1,100 m.
9 a.m., 10.40, 11.30 p.m., 4 p.m., 5 p.m., Stock Exchange News (Wednesday only); 6.15 p.m., Lecture, News Bulletin, Weather Forecast, Concert (daily); 10 a.m., Concert (Sundays).

ROMANOV (Hradec)—1,800 m.
1.15 p.m., Stock Exchange, Sporting and General News Bulletin (Wednesday); 2 p.m., Concert, News (daily); 8 a.m., Concert (Sundays, irregular).

PRAHA (P.R.G.)—1,000 m.
6 p.m., Weather Report; Orchestra (irregular).

STRAŠKATICE, near Prague (wave-length probably about 1,000 m.).
Will shortly take over Kbelý programme.

Programme Pieces.

(Continued from page 99.)

Owing to the fact that the various voices started at different times (so that their phrases would naturally overlap all the way), the practice of repeating words arose. The voices sang the same words together at the chief "cadences," or temporary resting places, at the section-ends.

In a "Short Mass" such as this, the words are set practically straight through, with little repetition, whereas in a "Solemn Mass" whole phrases are repeated many times.

Though the music is not by any means without rhythm, definite and clear-cut swinging rhythms, such as we are now accustomed to, are not to be expected in it. A certain vagueness (to modern ears) of tonality, or key-relationship, is a characteristic. That is the result of the use of "modes," the precursors of our modern scales. This, together with the absence of a set, continuous melody, gives something of the feeling of other-worldliness that makes the music so ideally suited to religious worship.

STERNDALE BENNETT'S "NAIADES" OVERTURE.

(BIRMINGHAM, SUNDAY.)

William Sterndale Bennett (1816-1875) was a composer who stood, almost alone, for the highest artistic ideals in early nineteenth-century England. Until the eighteenth century this country had always held a great position in music, frequently doing fine pioneer work in striking out new paths.

Handel's domination somewhat weakened this leadership, but we still retained an honourable place.

Towards the close of the eighteenth century orchestral music was developed, and inevitably flourished best where it was most fostered—in the numerous courts of the German nobility, who were pleased to act as patrons of art.

Music then seems to have definitely degenerated in England, and we are only now witnessing its regeneration.

Sterndale Bennett was a rallying point in this last period. His music was highly esteemed in Germany; he was an intimate friend of Mendelssohn, and was eulogized by Schumann. His music has not the strength of genius in it, but it is distinguished especially by grace and fastidious workmanship.

The *Naiades Overture* was written when Bennett was barely twenty. It has no "programme"—nothing, in fact, beyond the title, with which its delicate, imaginative character is in excellent keeping. Its outstanding feature is clarity, both in actual matter and in the way in which the themes are developed and orchestrated. (The orchestra is the usual one, with, however, only one Trombone.)

It is designed in regular "First Movement" (or "Sonata") form. It opens very softly with a sustained chord on Flutes, Clarinets, Bassoons, and Horns. Almost at once VIOLINS start the FIRST MAIN TUNE. This is discussed at some length, always very softly, by Strings and Woodwind, and ends in a sudden loud climax by the Full Orchestra. This presently gives way to a very light, dainty passage on pizzicato (plucked) Strings, which is charmingly answered by Flutes, Oboes, and Bassoons.

Then First VIOLINS play the song-like SECOND MAIN TUNE, very quietly accompanied by the other Strings, Clarinets, and Bassoons.

This, in turn, is after some time brought to a loud climax, which ushers in the Development section.

Eventually the Recapitulation comes, in which the two Main Tunes, and most of the subsidiary material, are repeated.

WIRELESS PROGRAMME—MONDAY (Oct. 13th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

- 3.15-3.45.—Talk to Schools: Mr. GEOFFREY ALLAN on "Music."
- 4.0-5.0.—Time Signal from Greenwich. Concert: The "ELO" Trio and Nebo Morton (Contralto). Mr. E. J. Deane Martin on "Humour." "His Four Rambles in London—Memories of South and Sinner," by Agnes Miall.
- 5.30-6.15.—CHILDREN'S CORNER: Stories by Elizabeth Clark. "Where the Reptiles came from," by A. G. Whyte.
- 6.45-6.50.—Boys' Brigade, Boys' Life Brigade and Church Lads' Brigade News.
- 7.0.—TIME SIGNAL FROM BIG BEN WEATHER FORECAST and 15. GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Mr STEWART DICK on "The Nation's Future." *S.B. to other Stations.*
- 7.30.—A VIENNESE EVENING
(For particulars see special column.)
- 8.30.—TIME SIGNAL FROM GREENWICH WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*
- 11.0.—Close down.
- Announcer: J. O. Broadbent.

BOURNEMOUTH.

- 3.30-4.0.—The Station Wind Quartet on "WOMEN'S CORNER." Songs by Rogers, F. H. R.—Topical Shortcuts. Miss Janet Macfarlane (Soprano).
- 5.30-6.0.—CHILDREN'S CORNER.
- 6.30-6.45.—Boys' Brigade, Boys' Life Brigade and Church Lads' Brigade News.
- 7.0-11.0.—The entire Programme *S.B. from London.*
- Announcer: J. C. S. Paterson.

BOURNEMOUTH.

- 3.30-5.0.—The Wireless Orchestra: Conducted by Capt. W. A. Featherstone. Herbert Smith (Baritone). Talk to Women by Miss Jessie March.
- 5.0-5.45.—CHILDREN'S CORNER.
- 5.55-6.0.—Boys' Brigade, Boys' Life Brigade and Church Lads' Brigade News.
- 6.0-6.30.—Scholars' Half Hour: W. F. Perry on "The Geography of France."
- 6.30-6.35.—Farmers' Corner: Time Signal, Farmers' Weather Report.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Mr STEWART DICK. *S.B. from London.*
- Local News.

Municipal Orchestra Night.

THE BOURNEMOUTH MUNICIPAL ORCHESTRA.

Conductor, Sir DAN GODFREY
Relayed from the Winter Gardens.

MARY LINDEN

THE "6PM" TRIO:

REGINALD E. MOUAT (Violin),

THOMAS E. ILLINGWORTH

(Violoncello),

ARTHUR MARSTON (Pianoforte).

- 7.30.—Trio.
- 1st Movement from Trio, Op. 142. *Spahr*
- 7.40.—Reginald E. Mouat.
- Scène de Ballet. *De Bériot*
- 7.50.—Trio.
- 2nd Movement from Trio, Op. 142. *Spahr*
- 8.0.—Orchestra.
- Overture, "Owendoline" *Chabrier*
- Mary Linden.
- Songs, Selected.

ALL STATIONS PROGRAMME (except Bournemouth and Belfast). (Relayed from London). 7.30-9.30.

A Viennese Evening.

THE WIRELESS SYMPHONY ORCHESTRA.

Conducted by PERCY PITT.

DORIS VANE (Soprano).

JOHN VAN ZYL (Baritone).

MARJORIE HAYWARD (Solo Violin).

VICTOR BEIGEL.

Orchestra.

Overture, "Methusalem" *J. Strauss*

Waltz, "Amoyetten Teute" *Gangl*

Soprano Song.

"Viña" ("The Merry Widow")

A. Lehar

Orchestra.

Waltz, "Arlet Life" *O. Strauss*

Viola Solos.

Liedersfreud *Kreidler*

Caprice Viennoise *Kreidler*

Hungarian Dance in F *Brahms-Joachim*

Baritone Song.

"My Dream of Love" ("The Dollar Princess")

Leo Fall

Orchestra.

"Comedy Overture" *Keler-Bela*

Waltz, "Blue Danube" *J. Strauss*

Victor Beigel.

A Group of Viennese Street Songs.

Viola Solos.

Waltz in A *Brahms-Hochstein*

Souvenir *Ordla*

Hungarian Dance in D Minor *Brahms-Joachim*

Orchestra.

Waltzes, "Der Rosenkavalier" *R. Strauss*

Soprano and Baritone Duets.

"When Life and Love are Calling" ("The Last Waltz") *O. Strauss*

Orchestra.

Overture, "Poet and Peasant" *Suppé*

Orchestra.

Symphony No. 7 in A Major *Beethoven*

"Poco sostenuto, Vivace, (b) Allegretto, (c) Presto, (d) Allegro con brio."

8.55.—Thomas E. Illingworth

9.5.—Trio

Scherzo from Trio No. 3 *Widor*

9.10.—Reginald E. Mouat

9.20.—Orchestra

Scene and Three Dances from "The Three Crowned Kings" (2nd Suite) *De Falla*

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Topical Talk.

Local News.

10.0.—THE SAVOY BANDS. *S.B. from London.*

11.0.—Close down.

Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra relayed from the Capital Cinema.
- 5.0-5.45.—SWIS FIVE O'CLOCK'S
Talks to Women. Vocal and Instrumental.
- 5.45-6.30.—CHILDREN'S CORNER
- 6.30-6.50.—Falkman from the M.S.B. of the Cardiff and Wales Poet and Historian, relayed by his son, P. M. GLAN FFRWD THOMAS—III, "Old Farmhouses in Glamorgan."
- 7.0-11.0.—The entire Programme *S.B. from London.*
- Announcer: J. H. Goddard.

- 3.0-3.30.—Broadcast for Schools
- 3.30-3.50.—Relayed from the "TV" Quarter
- 4.30-5.0.—WOMEN'S HALF HOUR. *M. y*
- 5.0-6.0.—CHILDREN'S CORNER
- 6.30-6.45.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
- 6.45-6.50.—Mr. W. E. FORD on "The City of Manchester, its Origin and Development—(VII), Industrial Prosperity Assured." Announcer: T. O. Beachcroft.
- 7.0.—WEATHER FORECAST and NEWS *S.B. from London.*
- Local News.
- 7.57.30.—Local News
- 7.30.—A VIENNESE EVENING. *S.B. from London.*
- 9.30.—WEATHER FORECAST and NEWS *S.B. from London.*
- Dr. W. B. C. McCURE, of Manchester Public Health Office, on "Common Infections of Children."
- Local News.
- 10.0.—THE SAVOY BANDS. *S.B. from London.*
- 11.0.—Close down.
- Announcer: Victor Smythe.

GLASGOW.

- 3.45-4.45.—"Songs in Season." Harry Barclay (Baritone). Fred Banno (Solo Pianoforte). Charles Fenrose (Entertainer).
- 4.45-5.15.—WOMEN'S HALF HOUR. Weekly News Letter. Mrs. S. K. Barber. Cookery Talk No. 3, "Rules for Pastry Making."
- 5.15-6.0.—CHILDREN'S CORNER.
- 5.0-6.0.—Scholars' Half Hour. Mr. T. W. M. on "Place Names of Scotland."
- 6.30-6.45.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
- 6.45-6.55.—Mr. R. E. RICHARDSON on "Gardening."
- 7.0-11.0.—The entire Programme *S.B. from London.*
- Announcer: R. C. Pratt.

GLASGOW.

- 3.30-5.0.—Dance Afternoon. The Wireless Light Dance Orchestra. Feminine Topics. Mrs. M. O. Cameron on "The Care of Hens and Ducks." William Fleet (Tenor).
- 5.30-6.0.—CHILDREN'S CORNER. The Rest of Orchestra. W. B. Talk—(III). Doreen.
- 6.20-6.45.—Boys' Life and Girl Guides' Bulletin. "The Patrol System," by Dr. Cameron.
- 6.40-6.55.—Dr. PIO DEL FRATE. *S.B. from London.*
- 7.0-11.0.—The entire Programme *S.B. from London.*
- Announcer: H. J. McKee.

GLASGOW.

- 3.30-4.45.—Popular Afternoon: The Wireless Quartet, Riddell Brochin (Baritone), Afternoon Topics. Mr. Campbell Mackie, of the Glasgow School of Art, on Design and Decoration.
- 5.15-6.0.—CHILDREN'S CORNER: Letter Competition Results. Mrs. Marion Henderson on "Play" Thirty Minutes with Nature, Illustrated in Song and Story.
- 6.0-6.5.—Weather Forecast for Farmers.
- 6.40-6.55.—Dr. PIO DEL FRATE on "Italian Literature." *S.B. to Aberdeen and Edinburgh.*
- 7.0-11.0.—The entire Programme *S.B. from London.*
- Announcer: Mungo M. Dewart.

A number against a musical name indicates the name of its publisher. A key list of publishers will be found on page 102.

WIRELESS PROGRAMME—TUESDAY (Oct. 14th)

The letters "S.E." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

- 10.20.—Time Signal from Greenwich.
 11.0.—The "210" T.
 11.15.—Tuck in Schools. Mr. E. KAY.
 11.30.—ROBINSON, Pres. of the Brit. Assoc.
 11.45.—British Birds.
 12.0.—Time Signal from Greenwich. Concert.
 12.15.—"A Fight with a Hippo," edited by Andrew Lait, from "The Bird Book of Animal Stories."
 12.30.—F.N.S. CORNER. "W. There is a Horn in the Moon," by G. I. Sims. "A Fight with a Hippo," edited by Andrew Lait, from "The Bird Book of Animal Stories."
 12.45.—Mr. C. J. Unwin on "Sweet Pea."
 1.0.—TIME SIGNAL FROM BIG BEN. 1ST GENERAL NEWS BULLETIN. WEATHER FORECAST. S.E. to all Stations. Local N.
 JOHN STRACHEY, Secretary S.E. to all Stations. Local N.

Musical Comedy Night.

- ETHEL KEMISH (Soprano)
 ENNIS NOBLE (Baritone)
 (F. ROE STOCKWIN and F. ROE) (Dancers)
 THE WIRELESS ORCHESTRA
 Conducted by DAN GILBERT, J.
 7.30.—The Orchestra.
 March, "The Madies" ("A Marriage Market").
 8.0.—The Orchestra.
 "Love Will Find a Way" ("The Maid of the Mountains").
 "Farwell" ("The Maid of the Mountains").
 8.15.—The Orchestra.
 Selection, "The Count of Monte Cristo."
 "Four Dances" ("The Rebel Maid").
 "The Kissing Duet" ("The Count of Monte Cristo").
 Selection, "The King of Ladonia" Jones.
 9.0.—The Orchestra.
 "Love Will Find a Way" ("The Maid of the Mountains").
 "Farwell" ("The Maid of the Mountains").
 9.15.—The Orchestra.
 Selection, "The King of Ladonia" Jones.
 9.30.—TIME SIGNAL FROM BIG BEN. 2ND GENERAL NEWS BULLETIN. WEATHER FORECAST. S.E. to all Stations.
 Sir WILLIAM H. DRAGG, K.B.E., D.Sc., F.R.S., Director of the Royal Institute of Science.
 10.0.—The Orchestra.
 "Bill Stickers' Dances" ("The Maid of the Mountains").
 "The Toy Duet" ("The Count of Monte Cristo").

A Varied Programme by Fred Beck and John Strachey.

11.0.—The Station Piano Quartet.
 11.15.—WOMEN'S CORNER. Herbert.
 11.30.—HILDA'S CORNER.
 11.45.—J. B. Dodgson.

BIRMINGHAM.

- 11.0.—The Station Piano Quartet.
 11.15.—WOMEN'S CORNER. Herbert.
 11.30.—HILDA'S CORNER.
 11.45.—J. B. Dodgson.
 12.0.—The Station Piano Quartet.
 12.15.—WOMEN'S CORNER. Herbert.
 12.30.—HILDA'S CORNER.
 12.45.—J. B. Dodgson.
 1.0.—The Station Piano Quartet.
 1.15.—WOMEN'S CORNER. Herbert.
 1.30.—HILDA'S CORNER.
 1.45.—J. B. Dodgson.

A Varied Programme

- THE STATION ORCHESTRA
 E. SIEGEL (Soprano)
 INGRAM BENNING (Tenor)
 WILLIAM MARRIOTT
 J. A. COLEBY (Turner) Players.
 11.0.—The Station Piano Quartet.
 11.15.—WOMEN'S CORNER. Herbert.
 11.30.—HILDA'S CORNER.
 11.45.—J. B. Dodgson.
 12.0.—The Station Piano Quartet.
 12.15.—WOMEN'S CORNER. Herbert.
 12.30.—HILDA'S CORNER.
 12.45.—J. B. Dodgson.
 1.0.—The Station Piano Quartet.
 1.15.—WOMEN'S CORNER. Herbert.
 1.30.—HILDA'S CORNER.
 1.45.—J. B. Dodgson.

BOURNEMOUTH.

- 11.0.—The Station Piano Quartet.
 11.15.—WOMEN'S CORNER. Herbert.
 11.30.—HILDA'S CORNER.
 11.45.—J. B. Dodgson.
 12.0.—The Station Piano Quartet.
 12.15.—WOMEN'S CORNER. Herbert.
 12.30.—HILDA'S CORNER.
 12.45.—J. B. Dodgson.
 1.0.—The Station Piano Quartet.
 1.15.—WOMEN'S CORNER. Herbert.
 1.30.—HILDA'S CORNER.
 1.45.—J. B. Dodgson.

A Night of Bolos.

- WINIFRED SMITH (Soprano)
 H. E. M. (Tenor)
 D. E. M. (Tenor)
 11.0.—The Station Piano Quartet.
 11.15.—WOMEN'S CORNER. Herbert.
 11.30.—HILDA'S CORNER.
 11.45.—J. B. Dodgson.
 12.0.—The Station Piano Quartet.
 12.15.—WOMEN'S CORNER. Herbert.
 12.30.—HILDA'S CORNER.
 12.45.—J. B. Dodgson.
 1.0.—The Station Piano Quartet.
 1.15.—WOMEN'S CORNER. Herbert.
 1.30.—HILDA'S CORNER.
 1.45.—J. B. Dodgson.

CARDIFF.

- 11.0.—The Station Piano Quartet.
 11.15.—WOMEN'S CORNER. Herbert.
 11.30.—HILDA'S CORNER.
 11.45.—J. B. Dodgson.
 12.0.—The Station Piano Quartet.
 12.15.—WOMEN'S CORNER. Herbert.
 12.30.—HILDA'S CORNER.
 12.45.—J. B. Dodgson.
 1.0.—The Station Piano Quartet.
 1.15.—WOMEN'S CORNER. Herbert.
 1.30.—HILDA'S CORNER.
 1.45.—J. B. Dodgson.

A number against a musical item signifies the name of the publisher. A key list of publishers will be found on page 108.

WIRELESS PROGRAMME—WEDNESDAY (Oct. 15th.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON

3. 3.45.—To the Sea—Mr J. C. STUBBART.
Stories in Poetry.
4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Harold Cook (Tenor). "My Part of the Country" by A. Bunnet Lamb. "Tales of Mary Holmes" (5), by Katharine Herne. 5.15.—CHILDREN'S CORNER. "The Clever Dormouse," by G. E. Sims. "All About Horrors," by "Squirrel" from "Little Folks." A Talk about Music by Lowrey, Boyan.
5.45-6.55.—Mr E. Le Breton Martin on "Fame and Fortune."
7.0.—SIGNAL FROM BIG BEN.
WAFLE 6.55-7.15.—S.B. to all Stations.
GENERAL NEWS BULLETIN S.B. to all Stations.
Mr. HARTLEY WITHERS on "Money Inflation and Deflation, Their Causes and Effects." S.B. to other Stations.
Local News.

Chamber Music Evening

THE LONDON CHAMBER WIND PLAYERS

All of the London Symphony Orchestra.
FRANK ALMILL (Flute).
WALTER HINCHLIFF (Oboe and Cor Anglais).

EDWARD ALMILL (Clarinet).
JOHN ALFAN (Bassoon).

FRANK ALMILL (Horn).

LORDLY HORN Solo Pianoforte.

- 7.30.—Quintet for Piano and Wind, Op. 16.
Andante—Rondo. Beethoven.

- 7.45.—Selected Poetry Readings.
8.5.—Quintet for Wind. G. Onslow.
Andante—Moderato—Allegro—Fin.

- 8.15.—"In My Window," by Philson.
8.30.—A Humorous Interlude.
LENNY LLOYD.

MARVA LLOYD, RONALD LLOYD, HARRY EAST.

Trio, "A Land for Heroes," by the Ten Song, "Roses and Wedding Bells," by Margaret Calhoun.

Music and Humour by Ronald Gourley.

Trio, "Old Japan."
Humorous Song, "In the Thick of the Fight," by Harry East.

8.15.—Introduction; (2) "The Modern Lovers"; (3) "The Old-fashioned Lovers"; (4) "The Coaster Lovers."
9.10.—Search for Piano and Wind Ludwig Thallia.

- 9.15.—Larghetto—Go.
9.30.—TIME SIGNAL FROM GREENWICH.

- 9.35.—2ND GENERAL NEWS BULLETIN and WEATHER FORECAST. S.B. to all Stations.

"The Week's Work in the Garden," by the Royal Horticultural Society. S.B. to all Stations.

Mr. DOUGLAS KENNEDY, of the Folk Dance Society, on "The Folk Song." S.B. to all Stations. Local News.

- 10.5.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. S.B. to all Stations.

- 11.0.—Close down.
Announcer: J. G. Broadbent.

WIMBORNE

- 3.30-4.30.—Cyril Thompson (Baritone), Tracey James (Solo Pianoforte).
5.0-5.1.—WIMBORNE CORNER. Valerio d'Estragades on "Famous People of the Midlands." (5) Marie Corollis.
5.30-6.30.—CHILDREN'S CORNER.
6.30-6.45.—"Teens" Corner. Frank Jones on Rigger.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
Mr. HARTLEY WITHERS. S.B. from London. Local News.

- 3.30-4.30.—Lecture relayed from the Southampton Club. Monsieur MAIRIE FOLCAUD, "Beaumarchais Un Ouvrier de la Revolution Française."

"Elizabeth."

An Opera in One Act

Libretto by A. CORBETT SMITH
Music by ASTON TYRROLD

In order that Listeners may be able to understand fully the story, and better appreciate the Poetry of the Opera, it will first be presented as a Play by the STATION COMPANY OF PLAYERS, followed immediately by the Opera version by the STATION REPERTORY COMPANY and ORCHESTRA. This is an experiment, and the views of Listeners will be greatly valued.

Characters in the Play

Queen Elizabeth EDNA GODFREY TURNER
Dorothy Pascoe (a Lady-in-Waiting)

PHYLLIS RICHARDSON
Richard Escobedo

WILLIAM MAREY
Henry Leigh JOSEPH LEWIS

A Page JOAN MAXWELL
The Service and by Sidelord, in Devon

upon the first of May in the year of the Armada.

5.45.—Characters in the Opera
Queen Elizabeth CONSTANCE WILLIS
Dorothy Pascoe EMILY WILKINSON

Richard Escobedo EDWARD LEIGH
Henry Leigh JAMES GODFREY

A Page JOAN MAXWELL
THE STATION SYMPHONY ORCHESTRA

Conductor JOSEPH LEWIS
Suite, "Elizabeth's Theme" Maurice Beale (1)

(1) Curfew; (2) March; (3) Pastoral; (4) Piper.

- 9.30.—WEATHER FORECAST and NEWS
S.B. from London.

Royal Horticultural Society Talk S.B. from London.

Mr. DOUGLAS KENNEDY, S.B. from London. Local News.

THE SAVOY BANDS. S.B. from London.

11.0.—Close down.
Announcer: J. C. S. Paterson.

WIMBORNE

- 3.30-5.0.—Robert Sturtevant (Baritone), Gladys Seymour (Contralto), Jerome Murphy (Soprano), Gilbert Wright (Bass).

Concert. Talk to Women: Music Talk by Alan Franklin.

- 5.0-5.1.—CHILDREN'S CORNER.
6.1-6.3.—S.B. to all Stations. M. B. Robinson.

Home Talk.
6.30-6.35.—Farmers' Corner: Time Signal.

Farmers' Weather Report.
7.0.—WEATHER FORECAST and NEWS.

S.B. from London.
Mr. HARTLEY WITHERS. S.B. from London. Local News.

7.30.—SOUTHAMPTON EDUCATION WEEK.
Speech by Sir H. HADDOW, Vice-Chancellor of Sheffield University, relayed from the Coliseum, Southampton.

8.40.—THE WIRELESS ORCHESTRA.
Conducted by

Capt. W. A. FEATHERSTONE.
Excerpts from Suite "The Conqueror."

German.
8.45.—JOHN BOORMAN (Tenor).

"The Call" ... Herbert Oliver (8).
"For You Alone" ... H. E. Gorch.

"Awake" ... H. E. Gorch.
8.53.—MARJORIE STONE (Soprano).

"Nightgale of June" ... Sanderson (1).
"The Market" ... Molly Curran.

"Two Little Irish Songs" ... Hermann Lohr.
(1) "To My First Love"; (2) "You'd Better Ask Me."

9.5.—Orchestra.
Selection of Squire's Popular Songs.

Baynes (1).
Waltz, "Lilac Time" Schubert (1).

11.0.—Close down.
Announcer: W. N. Scott.

- 9.20.—John Boorman.
"Go on Dhu" ... Frances Leon.

"Now Sleeps the Captain's Fate" ... Q. Q. Q.
"I Hear You Calling Me" ... Marshall (1).

- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.

Royal Horticultural Society Talk S.B. from London.

Mr. DOUGLAS KENNEDY S.B. from London. Local News.

- 10.5.—THE SAVOY BANDS S.B. from London.

11.0.—Close down.
Announcer: John H. Raymond.

WIMBORNE

- 3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.

5.0-5.45.—"SWAN" "FIVE O'CLOCK" Talks to Women. The Station Orchestra.

- 5.45-6.30.—CHILDREN'S CORNER.
6.45-7.0.—John D. Chambers on "Cham—IN L."

Choir with Captain Scott and Team.
News.

- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Mrs. MLEANOR VACHILL, F.L.S., Member of the Botanical Committee of the British Isles, on "Flowers of the Week."

Local News.

- 7.30.—Plays for Children, Old and Young.
by

S. LYLE, M.A.
I. BLUEBEARD.

II. BLUEBEARD.
C. BLUEBEARD.

Bluebeard (An Opponent of Votes for Women) ... RICHARD BARRON.

Fatima (His Wife) ... NABEL TAIT.

Sister Anna (A Friend) ... BRONWEN DAVIES.

Almond ... BOUVERIE.

Near the ... HAR.

II. "ST GEORGE AND THE DRAGON" ... RICHARD BARRON.

The King ... SIDNEY EVANS.

The Queen ... FRANK NICHOLS.

The Prince ... NABEL TAIT.

The Princess ... NABEL TAIT.

The Knight ... NABEL TAIT.

The Lady ... NABEL TAIT.

The Doctor ... NABEL TAIT.

The Nurse ... NABEL TAIT.

The Soldier ... NABEL TAIT.

The Sailor ... NABEL TAIT.

The Farmer ... NABEL TAIT.

The Merchant ... NABEL TAIT.

The Craftsman ... NABEL TAIT.

The Soldier ... NABEL TAIT.

The Sailor ... NABEL TAIT.

The Farmer ... NABEL TAIT.

The Merchant ... NABEL TAIT.

The Craftsman ... NABEL TAIT.

The Soldier ... NABEL TAIT.

The Sailor ... NABEL TAIT.

The Farmer ... NABEL TAIT.

The Merchant ... NABEL TAIT.

The Craftsman ... NABEL TAIT.

The Soldier ... NABEL TAIT.

WIRELESS PROGRAMME—WEDNESDAY (Oct. 15th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

MANCHESTER.

- 3.0-3.30.—Broadcast for Schools.
 3.30-4.0.—JOAN HUNTINGTON (Song Rec.).
 4.0-4.30.—Music relayed from the Piccadilly Picture Theatre.
 4.30-5.0.—WOMEN'S HALF HOUR. Escallo.
 5.0-5.30.—CHILDREN'S CORNER.
 5.30-6.05.—Mr. Henry Cadogan, Lecturer in Textile Design, Manchester University, on "Habit".
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Mr. HARTLEY WITHERS. S.B. from London. Local News.

- 7.20.—Plantation Night.
 THE "ZZY" ORCHESTRA.
 HARRY HOPEWELL (Baritone).
 BEN JACKSON (Solo).
 UNCLE REMUS.
 JUPITER MARS (Entertainer).
 (Uncle Remus will help where needed.)
 "A Plantation Holiday" S. Gold.
 "A Lion's Day Out" J. Jones. 1.
 "Croon Croon, Under the Moon" M. Jones.
 "Hush-a-bye, Ma Baby" J. Jones. 1.
 "Don't Take Walk" M. P. Jones.
 "Queen of the Bamboo" A. T. Jones.
 "Darkies' Dream" J. Jones. 1.
 "To the Front" J. Jones. 1.
 "Cuckoo's Plantation Dance" J. Jones. 1.
 "To the Swanee River" J. Jones. 1.
 "Plantation Songs" J. Jones. 1.
 "M. C. Jones" J. Jones. 1.
 "Let the Animals Dance" J. Jones. 1.
 "The Darkies' March" J. Jones. 1.
 "Jazzabelle" (Rag) J. Jones. 1.
 "Humorous Banjo Sketch" J. Jones. 1.
 "Down South" J. Jones. 1.
 "Echoes from the South" J. Jones. 1.
 "The Darkies' Dream" J. Jones. 1.
 "I'll Trouble You" J. Jones. 1.

- Professor Quack-squash JUPITER MARS Epigram + VIKTOR SMYTHE Scene: A Bed-Sitting Room in New York. Entertainer, BEN JACKSON.
 9.30.—WEATHER FORECAST and NEWS. S.B. from London.
 Royal Horticultural Society Talk. S.B. from London.
 Mr. DOUGLAS KENNEDY. S.B. from London. Local News.
 10.5.—THE SAVOY BANDS. S.B. from London.
 11.0.—Close down.
 Announcer T. O. Beachcroft.

NEWCASTLE.

- 3.45-4.45.—The Station Light Orchestra: M. Rogers (Lead Baritone).
 4.45-5.15.—WOMEN'S HALF HOUR. Mildred Atkinson, B.A., on "Life in France". Isabel Spruce (Soprano).
 5.15-5.30.—CHILDREN'S CORNER.
 6.0-6.30.—Schools Half Hour. Mr. W. L. Brown, M.Sc., on "Wants Fishing".
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Mr. HARTLEY WITHERS. S.B. from London. Local News.
 The End of the Day's March.
 THE BAND OF THE BATT THE DURHAM LIGHT INFANTRY.
 (By permission of Colonel A. H. Bernal, M.C., and Officers.)

- Musical Director: Lieut. H. M. PELL.
 ROBERT STRANGEWAYS (Baritone).
 PERCY MERRIMAN (Entertainer).
 7.30.—March, "Children of the Regiment" F. H. Cornet Solo, "The Trumpeter" D. (1) (Soloist, Corp. T. Y. BRYCE).
 "Alouette" (French Canadian Song).
 7.45.—Percy Merriman.
 "The Sergeant Major Has His Laugh" Robert Strangeways.
 7.55.—The Two Grenadiers Schumann.
 "A Sergeant of the Line" Squire (1).
 8.5.—Grand Descriptive Fantasia, "A Soldier's Life" Robert Strangeways.
 8.20.—"The Deathless Army" Trotter (1).
 "A Jolly Old Cavalier" D. (1).
 8.30.—A few Army Chorus and a Gloss of Army Slang explained by Percy Merriman.
 8.40.—Band.
 "Tommy's Marching Songs" Pell.
 "Land of Hope and Glory" Elgar (10).
 (Solo Euphonium, Lance Sergeant E. BENSON).
 9.0.—M. L. I. P. BERT (Contralto).
 "The Song of the Viper Boatman" Stuart M. INTOSH (Baritone).
 "The Lute Player" Mabel Herbert and Stuart McIntosh.
 "Dear Love of Mine" Goring Thomas (1).
 "Gone with the Wind" Squire (1).
 "Break, Divine Light" Atkinson (1).
 "Night Hymn at Sea" Goring Thomas.
 9.30.—WEATHER FORECAST and NEWS. S.B. from London.
 Royal Horticultural Society Talk. S.B. from London.
 Mr. DOUGLAS KENNEDY. S.B. from London. Local News.
 10.5.—THE SAVOY BANDS. S.B. from London.
 11.0.—Close down.
 Announcer W. M. Shewen.

- 1.30-5.0.—Instrumental Afternoon: Space Malcolm (Solo Violin), The Wireless Quartet, F. M. Jones.
 5.30-6.0.—CHILDREN'S CORNER.
 6.40-6.55.—First Lecture on German by Mr. W. H. Bradford M.A.
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Mr. HARTLEY WITHERS. S.B. from London. Local News.
 Popular Evening.
 ALICE STUART (Soprano).
 CHRISTINE ROWE (Dramatic).
 A. W. SHINN (Recitativist).
 THE WIRELESS ORCHESTRA.

WAVE-LENGTHS AND CALL-SIGNS.

ABERDEEN (2BD)	495 Metres
BIRMINGHAM (5IT)	475 "
GLASGOW (5SC)	420 "
NEWCASTLE (5NO)	480 "
BOURNEMOUTH (5BM)	385 "
MANCHESTER (2ZY)	375 "
LONDON (2LO)	365 "
CARDIFF (5WA)	351 "
NOTTINGHAM (5NC)	322 "
PLYMOUTH (5PY)	335 "
EDINBURGH (3EH)	325 "
LIVERPOOL (5LV)	315 "
SHEFFIELD (5FL)	301 "
LEEDS	348 "
BRADFORD (2LS)	310 "
BULL (5KH)	320 "
BELFAST (2BE)	435 "

- 7.30.—Orchestra.
 March, "Grand Malabar" Berger.
 Waltz, "I Am or qui passe" Berger.
 March, "Paris" M. Jones.
 7.45.—Alice.
 "Dear Heart I Love" Atkinson.
 "The Little Dancer" Squire (1).
 "Haine" Dore.
 8.0.—Orchestra.
 Colonial Song "Granger".
 Marches: "Men of Harlech" Engelmann, or Myddleton.
 "The Wee Margaret" Amers.
 8.20.—"Let me Dream Again" Squire (1).
 "An Autumn Idyl" Squire (1).
 "Break o' Day" Squire (1).
 8.35.—Orchestra.
 Marche des Petits Japonais Goring.
 "Finnish Lullaby" P. Jones.
 "Finnish Dance" V. Jones.
 9.0.—"ALFRED EDWARDS" S.B. from London.
 (CHRISTINE ROWE).
 A free and broad Colours A. M. SHINN.
 9.30.—Orchestra.
 "Amoroso Eve" Jones.
 9.30.—WEATHER FORECAST and NEWS. S.B. from London.
 Royal Horticultural Society Talk. S.B. from London.
 Mr. DOUGLAS KENNEDY. S.B. from London. Local News.
 10.5.—THE SAVOY BANDS. S.B. from London.
 11.0.—Close down.
 Announcer W. M. Shewen.

- 3.30-4.0.—Broadcast to Schools. Talks on Literature and Music. Wireless Quartet.
 4.0-5.0.—Popular Afternoon: The Wireless Quartet, Jean Norwell (Solo Violin).
 5.15-6.0.—CHILDREN'S CORNER.
 6.0-6.5.—Weather Forecast for Farmers.
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Mr. HARTLEY WITHERS. S.B. from London. Local News.
 7.30.—Mr. D. MILLAR CRAIG on "The History of Opera".
 Miscellaneous Concert.
 THE STATION ORCHESTRA.
 Conducted by HERBERT A. CARRUTHERS.
 CHARLES PEARSON (Entertainer).
 ADELINA LEON (Violoncello Recital).
 Adeline Leon.

- 7.45.—Sonata in A Major Bocherius.
 "The Attack" Black-Kramer.
 7.55.—Hindoo Song Rinsky-Korsakov.
 Spinning Wheel Song.
 Hungarian Rhapsody Popper.
 8.0.—Orchestra.
 "Coppelia" Delibes.
 8.10.—Charles Penrose.
 Has an Attack of "Laughteritis".
 8.15.—Selection, "Dance" C. Jones.
 9.0.—Charles Penrose.
 The Attack this goes on.
 9.15.—Orchestra.
 Selection, "The Grand Duchess" T. Jones (1).
 9.30.—WEATHER FORECAST and NEWS. S.B. from London.
 Royal Horticultural Society Talk. S.B. from London.
 Mr. DOUGLAS KENNEDY. S.B. from London. Local News.
 10.5.—THE SAVOY BANDS. S.B. from London.
 11.0.—Close down.
 Announcer R. Elliot Kingsley.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 109.

THE CHILDREN'S CORNER. CONDUCTED BY THE AUNTS AND UNCLES.

An Arab Legend About Coffee.

HILLO, children!

You have probably tasted coffee and perhaps have wondered where it came from. Here is an interesting talk about coffee and how it was discovered, according to an Arab legend.

Once upon a time in the city of Mecca, in Arabia, there lived a good and noble man named Hadji Omar.

Now, one day he overheard the Caliph planning to defraud his people in order to enrich his own coffers, so that night Omar went to the Caliph and besought him to abandon his wicked schemes.

The Caliph would not listen to his entreaties, and flew into a great rage and declared that Omar should be banished and never again set foot in the city.

The Mysterious Berries.

So the unfortunate dervish was driven out into the desert, where he lived a miserable existence, having nothing to eat but a few dates. One day—he had had no food for a long time—he came upon a tree growing by the side of a spring, and on this tree were many crimson berries. So faint with hunger was he, that he tried to eat some, but found them very hard and very bitter.

He then made a fire by which to roast them and certainly they tasted much nicer, but they were still dreadfully hard. So he boiled the berries, hoping they would soften. Still they were hard.

However, he managed to eat a few, and then he drank the water. I was thirsty. He drank so at once and soon found that he no longer felt tired or hungry.

Quickly he made his way back to the gates of Mecca, told the story of his discovery to the guards and was taken into the presence of the Caliph.

There he boiled some more berries and gave the water to the Caliph and the Council to drink.

They all agreed that it was a wonderful beverage, and Omar was restored to favour once more, and for many years after the Caliph listened to his wise counsel.

Sleepy Pigmies.

As coffee was discovered, according to one of the many legends of the Arabs. Anyway whether it is true or not, Arabia certainly was the first home of the coffee shrub, and pilgrims to Mecca in the 15th century used to drink black coffee to prevent their going to sleep during the long Mohammedan services. Gradually the practice spread to Europe, and coffee houses were opened and became very fashionable resorts.

Until the end of the 17th century, all the coffee came from Arabia. From there coffee cultivation spread to Java and the Dutch East Indies. Then a few small trees were presented to the King of France, who sent them to the West Indies to be planted. The voyage, however, was very long and very stormy, and one by one the precious trees died until there was only one left. This received the greatest care and at last was safely planted. It grew and flourished, and from this one tree the vast plantations of the West Indies and Brazil which to-day supply about four-fifths of the world's coffee, all descended from the one tree.

If you wish to know more about coffee, you will be greeted—provided the wind is in

the right direction—by a wave of the sweetest perfume, rather like that of the honeysuckle, and you will see mile upon mile of dark shrubs covered with starry white flowers. The plants go on flowering for eight months, so you will be able to see buds, flowers and berries all on one bush at the same time.

The berries look rather like cherries, and grow from green to yellow and yellow to scarlet, and finally to a deep shade of crimson. When they are ripe the skin shrivels, and inside the oval seeds or coffee beans are found.

The gatherers usually spread a large cloth on the ground and drop the berries into it. When this can hold no more, the berries are emptied into bags or baskets and taken to the processors.

Washed in Flowing Water.

Here they are washed in a huge cement trough, through which a steady stream of water is flowing. A workman stirs the berries and the water carries away all the pulp and the seeds are allowed to settle. The beans are then dried. They are spread over a brick paved floor and allowed to remain under the hot sun for several days.

Finally, they are swept into piles, and after being sorted and bagged, they are ready to be shipped.

But before the coffee can be sold to you the tough, raw beans have to be roasted in great iron cylinders which revolve over big coke fires. When they are evenly browned all over, they are tumbled out on to wire trays through which air is forced to cool them. Then, when the beans are cooled, they are put into a bag and taken to the mill where they are ground into a fine powder.

SABO AND THE WRECK.

By E. W. LEWIS.



WHEN Sabo was staying at the seaside in Cornwall, he and a lot of boys to himself, for Isobel and Uncle Harry were fond of going for long walks. So he wandered off by himself among the rocks on the shore.

Now it happened that a few days before

he arrived at the place, there had been a wreck. A ship driven by a gale had come to grief on the rocks, against which the storm had beaten her so fiercely that she would never be of use again.

Sabo, who knew very little about tides and the way of the sea, thought he would like to see what a ship looked like. So he scrambled out over the rocks and ran across the channel of sand between them, and at last came to where the ship lay, heeling half way over on to her side and looking very much damaged and miserable.

He managed to get on board the ship, and for a long time he amused himself by looking at the queer things which still remained on her deck.

Then he found the ladder by which the sailors had gone down into the inside of the ship, and

he went down. The place was nearly empty. The floor was covered with sand which had come in through the broken sides of the ship when the waves went over her and there were a few fishes which had not been able to get out when the tide fell, and had died.

It was not really very interesting down there, and Sabo did not stay very long. When he climbed the ladder again on to the deck, a wonderful change had taken place all round the ship. The tide, with the wind behind it, was running in at a tremendous rate.

It was an exciting scene, and Sabo watched it for some moments before he suddenly thought that he had better get back home again. Then he found, to his surprise, that he couldn't get back. He was out off from the shore and was a prisoner on the ship.

He was looking round to see what he could do, when he caught sight of a seagull wheeling in the air above the ship.

"Hi, you bird!" Sabo shouted at the top of his voice. "Come down here for a moment. I want your advice."

Whether it was because the gull heard and understood him, or because of the smell of the fish in the hold of the ship, she wheeled round and round and came lower and lower, and at last alighted gracefully upon the top of one of the things that looked like loud-speakers.

"I want to get home for tea," said Sabo, "and I can't get across all this tumbling, noisy water. You might carry me across on your back. I'm not really very heavy. Would you?"

The gull was not taking very much interest in what Sabo was saying, but was trying to look down the loud-speaker.

Sabo had an idea. "If you'll carry me across," he said, "I'll give you a fish!"

The gull nodded her head and dipped its beak several times as much as to say: "All right! I might carry you if it was a nice fish!"

So Sabo hurried down the ladder and brought the first fish he came across. It was not a very big one. By the time he came back the gull had hopped down on to the deck, and was waiting for him. She gobbled the fish down at one gulp.

Sabo fetched another and another and another! And on his last journey he noticed that the water was beginning to come in through the sides of the ship. So he picked up the very biggest fish he could find and laid it on the deck before the gull. And while she was busy devouring it, he slipped on to her back.

With a scream the gull flew up into the air and seemed to be carrying Sabo right out to sea. But he guided her by putting his hand over her left eye when he wanted her to go to the right and covering her right eye when he wanted her to go to the left. So he got her at last over the hotel where Isobel and Uncle Harry were staying. There was a big lawn in front, and Sabo put a hand over each of the gull's eyes, whereupon she dropped down on to the lawn.

"Thank you very much," said Sabo, as he slipped off her back on to the grass.

Isobel was waiting for him. "Why? Wherever have you been?" she said.

"Oh! just down to have a look at the wreck!" said Sabo, as if nothing very interesting had happened.

"Far too dangerous," said Isobel, "for you to go there all alone, and with the tide coming in, too! How did you get back?"

"Got a ride on a seagull!" said Sabo.

But that was such an impossible thing to have happened that Isobel did not believe it!

WIRELESS PROGRAMME—THURSDAY (Oct. 16th.)

The letters S R printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

[illegible]

BIRMINGHAM.

2:30-4:30. The Station Pianoforte Quintet
in Harmonization (Baron).

6:00-8:00. WOMEN'S CORNER: Mrs. M. J.
well (Soprano), E. Debevoise (Baritone)
In and Out the Show.

6:30-8:30. CHILDREN'S CORNER

8:30-10:45.—Teens' Corner: Nora M. Barnard
on "Greek Sculpture."

7:0-10:30. All Stations Programs. For
particulars see Cantos Column.

Announcer: J. C. S. Peterson.

BOURNEMOUTH.

3.0-5.0.—The "ARM" Trio: Reginald S. Mount (Voice), Thomas E. Illingworth (Cello), Arthur Marston (Piano), Margot Field (Contralto). Talk to Wendell Chapman, and Contemporary Literature, by Angela Cave.

5.0-5.45.—CH LOREN & CORNER

6.0-6.30.—Scholars' Hall Hour: G. H. F. H.A.L. J.P. on "John Wycliffe as a Social Reformer"

6.30-6.35.—Farmers' Corner: Time Signal, Farmers' Weather Report, Farmers' Talk: James Mackintosh N.D.A., N.D.D., Univ. Coll., Reading, "The Feeding of Dairy Cows."

7.0-10.30.—All Students Programme. For particulars see Centre Column.

Announcer: John H. Raymond.

CARDIFF.

3.0-4.30. THE STATION ORCHESTRA
Conductor, WARWICK BRAITHWAITE
CICELY FARRAR (Contralto)

5.0-5.45.—"FIVE O'CLOCK"
Talks to Women, Mr. Isaac J. Williams,
Keeper of Art, The National Museum of
Wales. Mr. Arthur Short, Deputy Camp
Chief, will talk to Boy Scouts, Vocal and
Instrumental Artists.

5.45-6.30.—CHILDREN'S CORNER

6.45-7.0. Mr. F. J. NORTH, D.Sc., F.R.S.,
Keeper of Geology, The National Museum
of Wales, on "The Story of the Earth"
(Cont.)

7.0-10.30.—All Stations Programmes. For
particulars see Centre Column.

Announcer A. H. Goddard.

ALL STATIONS PROGRAMME

ALL STATIONS PROGRAMME
7.0. TIME SIGNAL FROM BIG BEN
WEATHER FORECAST and 1ST
GENERAL NEWS BULLETIN
FRENCH TALK, under the auspices of
l'Institut Français. Talk by the Radio
Society of Great Britain.
Local News
7.35. Relayed from London to all Stations
except Belfast.
An Hour by
WILLIE ROUSE
(Wireless Willie)
and some more
MERRY BOHEMIANS.

8.40. Part of
Balle Concert,
 Relayed from Free Trade Hall, Man-
 chester S.B. to all Stations except Belfast.
 Conductor HAMILTON HARTY
 Serenade for Strings .. Tchaikovsky
 A Norfolk Rhapsody Vaughan Williams
 "Flight of the Bumble Bee"
 Rimsky Korsakov
 "The Magical Box" Lindoff
 Overture "The Bartered Bride" Gustav

9.30 TIME SIGNAL FROM GREENWICH
WEATHER FORECAST and 2ND
GENERAL NEWS BULLETIN
Topical Talk
Local News,

10.0. Relayed from London to all Stations
except Manchester and Belfast
The "2LO" Quartet.
"Extase" Louis Ganne
"Rose Mouse" ~~Marcel~~
"The Rosary" Nivin

JEROME MURPHY
In Irish Entertainment.
The "2LO" Quartet.
"Berceuse de Jocelyn" Godard
Vespera Jelowicz
Intermezzo Macgregor

Appendix I S. Dodgson

KEY LIST OF MUSIC PUBLISHERS

1. Boussev and Co.
2. Curwin, J. and Sons, Ltd.
3. Herman Darewski Music Publishing Co.
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32. Warton David, Ltd.

[illegible]

MANCHESTER.

11.30-12.30.—Concert by the "ZZY" Quartet
4.15 — M.M.A.S.P.C.F. HORN LISA
Sud-laby (Song Recital)
6.0. **CHILDREN'S CORNER**
7.30 — Boy Scouts News Bulletin.
Announcer : Victor Smythe.
9.0-9.30 All Stations Programme For partici-
pants see Centre Column
9.30. **WEATHER FORECAST AND NEWS**
S.B. from Londn.
Col. BRITTLERANK, M.R.C.V.S., emc
Mik
Local News
10.0. **ELSIE STODDARD** (Soprano)
and
CHARLES PENROSE (Fagottist).
In Selected Items from their Repertoire.
10.30.—Mr W F BLETCHER, Examiner in
Spanish to the U.L.O.I.: Spanish Talk.
10.45,—Close down.
Announcer: E. R. Brown.

NEWCASTLE.

3.45-4.45.—Ralph Jacobson (Solo 'Cello), John Pickersgill (Solo Euphonium), Christine Shepherd (Contralto).

4.45-5.15.—WOMEN'S HALF HOUR

5.15-6.1.—MILITARY'S CORNER

6.0-6.30.—Scholars Half Hour: T. E. Heslop, B.Sc., on "Travels in the Balkans—Bulgaria and Serbia.

6.45-6.55.—Fred. W. King on "The Straits Settlements.

7.30-10.30.—All Stations Programme For particulars see Centre Column.

Announcer W. M. Shewen.

ABERDEEN.

7.0-8.0.—Concert: Adriana Lecocq's "Carmen"
The Wireless Quartet, Fernand Teyssie,
Miss Alison—"From the Cape to Lake"
Musée
8.30-9.0.—CHILDREN'S CORNER
9.40-10.45.—Boys' Brigade News Bulletin
10.0-10.30.—All Stations Programme. For
particulars see Centre Column
Announcer: Noel McLean.

GLASGOW.

3.30-4.50.—The Wireless Quartet. Gladys Palmer (Contralto). Afternoon Topics.
5.15-6.0.—CHILDREN'S CORNER: Weekly stamp Chat by Uncle Phil. Prizes of Stamps are sent for the most interesting letters received each week.
6.5-6.10. Weather Forecast for Farmers
6.45-6.55.—Prof H. J. C. GRILLSON. *S.B. from Edinburgh.*
7.0-9.40.—All Stations Programme For particulars see Centre Column
9.40-9.55. Mr. HUGH BRENNAN, M.A. H.Sc., of the University of Glasgow, on 15th Century Russian Literature *S.B. to Edinburgh.*
10.0-10.30.—All Stations Programme (Continued)
Announcer: MUNGO M. DEWAR

A number against a monogram item indicates the name of its publisher. A key list of publishers will be found on this page.

WIRELESS PROGRAMME—SATURDAY (Oct. 13th.)

The letters 'S.B.' printed in Italics in these programmes signify a simultaneous broadcast from the station mentioned.

7.00. **Fun!**
"The Maid of the Mountains" (4); Fox-trot, "Did I Kiss That Girl?" (3); Top, Selected, Fox-trot, "Gigo" (2); Waltz, "Three o'Clock in the Morning".

8.0. **The 2nd** *matinee Company*
ST. LEE DAY
A High Speed Drama by H. Topik.
In 5 Acts and 5 Scenes.
Dramatic Personae:
Act I. Scene 1.

Mr. Her. **BETTY ELSMÖRE**
Son, J. S. Quide, Age 14.

VICTOR SMYTHE
Landlord. **D. E. ORMEROD**

Act I. Scene 1.

Act II. Scene 1. **H. B. BRENNAN**
J. S. Quide. **VICTOR SMYTHE**

Scene: A School-room, same day.

Act I. Scene II.

A Woman. **H. B. BRENNAN**
J. S. Quide. **VICTOR SMYTHE**

Scene: Outside a Cottage.

Act II. Scene I.

Manager. **R. T. FLEMING**
J. S. Quide. **VICTOR SMYTHE**

Scene: An Estate Agent's Office, two years later.

Act II. Scene II.

Year. **T. WILSON**
J. S. Quide. **VICTOR SMYTHE**

Scene: A Public Street (same day).

Act III. Scene I.

Book Agent. **TOM WILSON**
Landlord. **BETTY ELSMÖRE**

Scene: A Boarding House.

Time: Two years later.

Act IV. Scene I.

Cyrus R. Wadman. **D. E. ORMEROD**
J. S. Quide. **VICTOR SMYTHE**

Scene: Hotel Continental, Manchester, L.S.A.

Time: Two years later.

Act V. Scene I.

Head Master. **H. B. BRENNAN**
Lord Buckberry J. Quide.

V. TOR SMYTHE

Scene: Huddington School, Priory Day.

Time: Thirty years later.

8.15. **Band**
Lancers, "Operation" (4); Fox-trot, "Say It With a Ukulele" (6); Fox-trot, "I'm a Loner" (7); Waltz, "Love Me" (8); One-step, "American Medley" (9).

8.4. **A Musical Interlude**
by "L.S." *Band*

Fox-trot, Selected; Fox-trot, "A Smile Will Go a Long Long Way" (8); Waltz, "What I Do" (7); Fox-trot, "Honey, Keep Your Tail Up" (6); Fox-trot, "I Love You" (7).

8.50. **WEATHER FORECAST and NEWS**
S.B. from London.

Major L. R. TOSSWILL. S.B. from London.

10.0. **THE SAVOY BANDS**. S.B. from London.

11.0. **Close down**.
Announcer: Victor Smythe.

NEWCASTLE.

3.45-4.15. **W. BLYTH** (Soprano). The Sea on Light Orchestra.

4.15-5.0. **WOMEN'S HALF HOUR**. Can 1.

5.15-6.0. **THE LANCERS**.

6.0-6.30. **Scholars' Half Hour**: J. C. W. R. on "Famous Northern Abbeys—Ambrosian Abbeys".

6.35-6.45. **Enthusiast's Corner**.

6.45-6.50. **Poultry Notes**.

10. **WEATHER FORECAST and NEWS**. S.B. from London.
Mr. JOHN KENNEDY. Fact and Talk.
Local News.

In the Cotton Fields.

MADGE HAINES (Contralto).
JACK CAIRNS. Bass.

W. J. STARKLEY (Solo Bass).
THE STATION ORCHESTRA

Orchestra.

30. "Down South".

40. "The Coon's Day Out".

45. "Trabing Back to Georgia".

50. "Carry Me Back to Tennessee".

55. "Carry Me Back to Dixie".

60. "Lonesome Dream".

65. "Massa in the Cold, Cold Ground".

70. "The Maitrel Mar".

75. "Reminiscences of the Plantations".

80. "Memory o' Mine".

85. "A Little Coon's Prayer".

90. "Swing Low Sweet Chariot".

95. "Mighty Lake a Rose".

100. "A Coon Band Contest".

105. "The Darkies' Patrol".

110. "Carry Me Back to Dixie".

115. "Ma Carry-headed Baby".

120. "Carolina Lullaby".

125. "Down By Dat River".

130. "A Fat Lil Fellow Wid His Ma'am".

135. "All Aboard for Dixie".

140. "Sunny Tennessee".

145. **WEATHER FORECAST and NEWS**. S.B. from London.

Major L. R. TOSSWILL. S.B. from London.

10.0. **THE SAVOY BANDS**. S.B. from London.

11.0. **Close down**.
Announcer: W. M. Shewen.

ABERDEEN.

3.30-5.0. **Concert**. Mary L. M. line (Contralto).
The Wireless Orchestra. Female.

5.30-6.0. **CHILDREN'S CORNER**: More songs by Annie Mary.

IMPORTANT TO READERS.

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 8-11, Southamptn Street, Strand, W.C.2.

LETTERS FOR THE EDITOR should be sent to the Organiser of Programmes, 2, Savoy Hill, W.C.2.

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"RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have now prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with rod down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsgent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, 8-11, Southamptn Street, Strand, London, W.C.2.

6.40-6.55. This Week's Interesting Anniversary: "Beiping" (Nepoleon defeated), 18th, 1813. (Prepared by J. ...)

7.0. **WEATHER FORECAST and NEWS**. S.B. from London.

Mr. GEORGE A. JAMES. ATOS.

Local News.

CONNIE SCOTAR (Soprano).

THE "2BD" ORPHAN CHOR.

THE WIRELESS ORCHESTRA.

7.30. Selection, "Pachelbeli".

7.45. Connie Scotar.

8.0. **"THE COME S SATURDAY"**. N. F. I.

(Robert Burns). S.B. to Edinburgh.

Set to Music by Sir A. C. Mackenzie.

Will be performed by the "2BD" ORPHAN CHOR.

Conductor, NANCY LEE.

A. M. SHINNIE will Recite the Poem.

8.0. Connie Scotar.

8.15. Selection, "Pachelbeli".

8.30. **WEATHER FORECAST and NEWS**. S.B. from London.

Major L. R. TOSSWILL. S.B. from London.

10.0. **THE SAVOY BANDS**. S.B. from London.

11.0. **Close down**.
Announcer: H. J. McKee.

GLASGOW.

11.0-1.14. Rehearsal for "380 S" Radio Circle Choir.

1.30-4.30. Popular Afternoon. The Wireless Quartet, Edith Braas (Soprano). Afternoon Topics.

5.15-6.0. **CHILDREN'S CORNER**: At Home Day for Children of All Ages. Fairy Revel.

6.5-6.0. Weather Forecast for Farmers.

7.0. **WEATHER FORECAST and NEWS**. S.B. from London.

Mr. ADAM PRISTON on "People I Should Like to Meet".

Glasgow Radio Society Talk. Local News.

8.35. **Close down**.
Announcer: A. J. McKee.

Special Dance Night.

DANIEL SEYMOUR will sing the Vocal.

THE STATION ORCHESTRA.

Conducted by ISAAC LEWIS.

GEORGE PARKER (Baritone).

7.40. Fox-trot, "I'm Gonna Bring a Watermelon Home From One of Them".

8.0. Fox-trot, "I'm Gonna Bring a Watermelon Home From One of Them".

8.10. Popular Items from his Repertoire.

8.20. "Maggie Blues" (4); One-step, "Lancin' Around"; Fox-trot, "Up" (6); Waltz, "Tripping Along" (5); Fox-trot, "Sarsa" (9); Fox-trot, "Lure".

8.45. George Parker.

Selected Songs.

9.0. "Short Circuits".

Dance Numbers requested during transmission.

9.30. **WEATHER FORECAST and NEWS**. S.B. from London.

Major L. R. TOSSWILL. S.B. from London.

10.0. **THE SAVOY BANDS**. S.B. from London.

11.0. **Close down**.
Announcer: R. E. Kingsley.

A number against a musical item indicates the name of the publisher. A key list of publishers will be found on page 107.

B.T.H. RADIO VALVES

These five B.T.H. Valves meet every possible requirement of the ordinary listener-in and the serious experimenter. The B3, B5 and R Valves can be used in any position, for detection or high or low frequency amplification, while the B4 and B6 Valves are intended primarily for low frequency power amplification.

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See a "Tangle" and find out more about it



22194

(Oct. 13th to
Oct. 18th.)

MONDAY.

1999

Виз. Програма.

1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 26

THURSDAY.

Dorsey Dialogues and Chamber Music.

100

Vocal and Instrumental

SATURDAY.

Dance Program for "Homecoming"

A number against a numerical item indicates the number of its publisher. A key list of publishers will be found on page 107.

"Hunt the Tiger."

Play that Won the B.B.C. Competition.



Mr. HENRY A. HERING.

THE winning entry, *Hunt the Tiger*, the recent Wireless Play Competition, was a most successful one. It was written by Mr. Henry A. Hering, a chiefly humorous writer, who has appeared in well-known magazines both in the United States. At the present time he is chiefly

speaker and Branch Secretary of the League of Nations Union. He has just returned from Geneva. In his forthcoming addresses he will give his impressions of the Fifth Assembly.

Some of his stories have been translated and published in France, Germany, Spain, and Scandinavia. His "Burrer's Club" has been published in six languages. One of his stories, "The Tiger," has been produced in Prague, and at the Theatre at Darmstadt. Another, adapted by Walter Herbert, was produced by the Royal Players at the Albert Hall Theatre and elsewhere.

His Wife's Suggestion.

Mr. Hering has never written a play directly for stage production, but the dramatic qualities of his short story "Hunt the Tiger" so strongly appealed to him that he made a One-act Play of it. Interviewed by a representative of *The Radio Times* after being informed of the success, Mr. Hering said he had never considered the possibilities of *Hunt the Tiger* as a broadcast play until he saw the announcement of the competition, when on the suggestion of his wife, he entered it for consideration.

One objection," he said, "struck me at once—the date of the play, 1781. I imagined that some of the characters would be out of to-day; but I found nothing in the rules of the competition. Another objection seemed to be that in my play there are one or two long pauses, during which nothing is spoken. Then again in the play, as I had written it, the stage is in darkness twice while duels take place. Would these effects be lost in a wireless production? I trusted in the resource of the dramatic producer to be equal to the occasion, and, I reflected, the audience would not see the characters during these periods either on the stage; the listeners, therefore, would be in the same position. I began to believe that, admirable as the play was for the stage, it was equally good for broadcasting. I would try my luck. I handed in my play on the very afternoon the competition closed, and behold the result! One of the regrets of my life is that I had not the satisfaction of hearing the broadcast announcement of my success.

A Lucky Choice.

"I believe that some plays, even when originally written for the stage, possess qualities which commend them for broadcasting. In the case of *Hunt the Tiger* I had anticipated the suggestions given by the B.B.C. when the Play Competition was announced. In my play there are only three characters, well differentiated, and in the way in which they speak are easily distinguished from each other. The mature inventor, Jules, surely cannot be confused with the impulsive poet, Savina, and as for Mlle. de Vincennes, why, of course, she cannot be confused with either.

"I have two other plays on hand which might not do so well. I was half inclined to send one of these, instead of *Hunt the Tiger*. Perhaps, however, I did better by not doing so."

The World at Your Door.

Dullness Killed by Radio. By W. Teignmouth Shore.

HOW sensitive they are, the lonely ones, who wrap themselves in a cloak of bravado or safety behind a barrage of jests. I am not referring to those occasions that come to all of us, those dreary moments when there sweeps over a man a fantastic sense of isolation, as a passenger suddenly leaving as a ship is being of those who are condemned to long days, even a lifetime, of purely physical conditions, which is to be taken from mental causes which is made a state of

Bringing the Town to the Country.

Do I want the countryside, often within a short distance of a big city—indeed, quite recently so—are many lonely homes by night and by day broken only by the songs of the birds, the sound of the wind, the of infrequent visitors. To touch with the world, living in a house, to them wireless must often have come as a touch of salvation. Thus the world has been knocking at their doors. Men, women, children in these out-of-the-way spots listen to voices from afar, hear the murmur of the town, the melody of

Forlorn till lately as was the case of these folk, by comparison it was happy. I think realize how many men and women are driven by temperament to seek in solitude, even in crowds, or the influences and environment of childhood, perchance some injury from Fate, have made them self-centred, or, it may be, hyper-sensitive. Whatever the cause, they shrink from intimate communion with their fellows; practical comradeship leaves them cold.

The Man Whom Nobody Knew.

I once knew one of these loners. He was an admirable man of affairs, successful in his business, acute, but curt and unapproachable. Nobody knew him. There was some bond of understanding between him and me, for, as far as anyone did so, I succeeded in acquiring his friendship. A sort of silent intimacy. He and I would walk the streets side by side, often late into the night, sometimes till the early hours of the morning; seldom speaking, instinctively going rather or thither, almost always parting near his home. He lived in a second-rate hotel in a gloomy street in Bloomsbury. In the busy, crude company there, he contrived to live utterly alone.

Once he was for a short time absent from his office; I heard that he was ill. I picked up my name; heard that he would like to see me. For some little time, a quarter of an hour or so I sat by his bedside. After his answer to my questions. Nothing in that room, in which he had lived several years, spoke of his personality: not a photograph, nor a keepsake or memento of any kind; merely the necessary furnishing of a sleeping room.

"The Three Divine B's."

When I was a boy, I loved music, but hated the surroundings in which he must hear it—the crowding, the thronging, the bustle of the hall or the opera. I have known him come out long before the programme was completed. His loneliness untouched, he could now listen to his favourites, Bach, Beethoven, Brahms—The three divine B's, as he called them.

It was a somewhat unusual case—but there are many born shy, grown up shy, or shyly shy; who shrink away from contact with others, suffering silently when forced into company; who writhen at the jokes of the funny men and the brutally hearty who make merry at their expense. Indeed, there is a sorry fortune; they take their pleasures sadly, is it not a boon of price to them that now they can stay alone and yet not be lonely? Unchecked, uncriticized, they can hear great music or listen to homely melodies; can be in touch with humanity, hearkening to human voices, unwarmed by human contact.

A Night of Horror.

I rarely believe that there are very many shy folk who are deeply grateful for the coming of broadcast music. I wonder do any of those who speak to them and make music for them ever think of, ever appreciate, the help they are giving? There are two sides to broadcasting: the giver and the receiver, the blessing and the

The weary of heart often wish to be alone, yet not feel alone; they can listen when they list and be apart when they desire.

The blind? I have often argued that were the choice between losing my sight and losing my hearing set before me I would rather suffer to be blind than deaf. The most lonely I have known was deaf and dumb. I cannot get the pity which touched me when he came to me early one morning and told me of the horror he had been through the night before.

A QR for the Blind.

Late in the evening he had been walking home alone, when suddenly he saw men and women running, their faces white. Then he had felt, just as if a huge hand pushed against my back and drove me along. It was one of the terrors of utter loneliness that struck him in the night.

Yes, far worse to be deaf or dumb than blind. During recent years in very many ways the loneliness of blindness has been greatly ameliorated, but surely of all gifts broadcasting must be one of the greatest. If I were blind—to give an example—I should not be happy leaning on the arm of a friend and being led to my seat in a concert-room; feeling but out of touch with the throng around; hating the sympathy those near were giving me. Far rather would I sit at home at ease, listening. But only one who is blind can see broadcasting as the blind see it.

Alone, Yet Not Alone.

Then there are those who suffer from phobias or nervous disorders of one sort and another, who cannot endure the proximity of friends or strangers, who are terror-stricken by a crowd, who cannot bear the noise and bustle of the streets. Now they can be alone and yet not alone, can share in the pleasure of company.

There are, too, the lonely ones who are forbidden by the leanness of their purses from often going to concerts or operas. Broadcasting has greatly lessened the gap between the rich and the not rich, which latter most of us are to-day.

Of what I have written how much is fancy, how much is fact? I am sure all of it is fact, and much more also than I have put forward. Not being of the lonely ones, I have been speaking for those who for the most part are silent. But silent gratitude is as keen as spoken; it is not only the voice who are sincere. Be sure that the lonely ones are very truly thankful to broadcasters and for broadcasting.

Those High-brows and the Lows.

A Few Kind Thoughts. By D. B. WYNDHAM-LEWIS, the Famous Humorist.

It is extremely kind of the Editor of *The Radio Times* (than whom I venerate few men more—are not the staggering mysteries of high and low frequency, amplification, vacuum-phonic whistle-valves, and other Big Medicine and Strong Magic as dear and familiar to him as splitting an infinitesimal to a woman novelist?) to invite me to formulate a few thoughts on wireless on this page.

His gay and chivalrous courage is characteristic of the man. Ask a Siberic to criticize the new rules of the British Water Polo Association. Invite a Zulu to write a thesis on the differential Calculus. Or a man to write a column from a mentally defective man on the influence of any of Pater or Benedetto Croce. What grasp! What reasoning! What clarity of thought! What irresistible cogency of argument!

An Ever-Waging War.

Knowing nothing about wireless, therefore except that you turn it on at night and it comes to you, I am able to take up an authoritative position and indicate pretty tersely what should and should not be done, and how; for this is how several important men to-day have got on and made large incomes, and will die full of honours. For the moment, however, let us not discuss this matter.

It is quite true, as some philosopher has observed, that everybody is a High-brow to somebody; just as the slug you measured on the lawn yesterday was somebody's mother. Broadly speaking, however, I think that for our present purpose we may define a High-brow as one who sneers at Tolstoy's "1812" and a Low-brow as one who is not sickened by "The Rosary"; I have never seen either piece in a wireless programme, but they will do as a rough standard. I have seen both types of listeners bang down the headphones with horrid imprecations more than once in the course of the evening.

A very High-brow of my acquaintance, in order to save the expense of dashing the headphones down too often, hit on the happy idea of keeping an imbecile aunt in his house to relieve him when something particularly foul was announced; she really liked things so low-brow that only women whose eyebrows and hair were one and indivisible could stand them, and she was also so hard of hearing that during the late air-raids, when the Gothas were right overhead, she used to think somebody was laughing at her. So that was all right.

It is obvious that the B.B.C. people as a matter of fact perform marvels of dexterity in making up their programmes. I personally had the misfortune to be brought up as a perfectly poisonous High-brow—I mean I like Beethoven and things like that. I can't help it. When I mix as I do in low-brow circles I

They are not. Ed.

frequently sneer at Bach out of politeness, but there are very few people I would rather hear; except Leslie Hey.

I should, therefore, like to suggest, on behalf of people like me, that the B.B.C. should give us a definite evening to ourselves per week; nothing but the stiffest and dearest kind of stuff, musical and literary. The Low-brows would have their evening next, and could go out and play shove-hallop on our night.

Here is my idea of a low-brow programme, cleverly graduated from the eyebrow-hair people up to the ones who really like "Where My Caravan Has Rested," and "This Freedom":—
4.0-5.0.—Recitation Hour. "If"; "The Green Eye of the Little Yellow God"; "Kissing Cap's Race"; "Daddy's Letter"; "Gunga Din"; "The Fireman's Wedding"; etc., etc.

5.0-6.0.—Literary Hour.

"The Message of Tolstoy"; "Professor Gump"; "What the Shiek Means to Me," by Anna Wootie. "A Little



She: "There seems to be a lot of oscillation to-night."
He: "I can't help it, Molly. Every time you look at me like that, my heart thumps like billy-o!"

(Drawn by Lorna MacIntosh.)

Who Will Live—Ella Wheeler Wilcox," by Mrs. Gosh. "Is Ethel M. Dell greater than E. M. Hull? a Thinking Man's View," by Henry Bonehead.

6.0-7.0.—Interval for Recuperation.

7.0-8.0.—Humour Hour. "The Custard Pie in Contemporary Humour," by Professor Mumble. "The Inner Meaning of Felix the Cat," by Professor Spivins. "Things That Make Me Laugh—the Lodger, the Cheese, the Red Nose, the Seaside Landlady, the Kipper, the Fat Man falling into the Doughnut, and the Drunk," by Harty Guffaw.

8.0-9.0.—Interval for Recuperation.

9.0-10.0.—Musical Programme, by the Band. "Grand Battle March of Mafeking" Basso. "Baby's Sock" Piff. Descriptive Piece, "In the Alps": Evensong—The Storm—The Avalanche—The Landslide—The Earthquake—The Eruption—The Cyclone—The Monsoon—

"Home Sweet Home" Gungl
"Granny's Hair is White as Snow"
"But Oh! The Sweetness of That" Buffin
LADY KING.
"Mabel's Birthday" Kungl
"You Gave Me Reason"
"But Ah! Where Was Your Heart?" Kungl

GEORGE BLASTIN

Descriptive Piece, "In the Pacific"
Morning—The Hurricane—The Simoom—
The Whirlpool—The Cloudburst—The
Typhoon—The Explosion—The Naval
Engagement— "Hurrah! Hurrah! Hurrah!"—Rule Britannia Schungl
"A Little Message" Schungl

10.0-11.0.—Interval for Recuperation.

11.0-12.0.—Interval for Recuperation.

12.0-1.0.—Interval for Recuperation.

1.0-2.0.—Interval for Recuperation.

2.0-3.0.—Interval for Recuperation.

3.0-4.0.—Interval for Recuperation.

4.0-5.0.—Interval for Recuperation.

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9.0-10.0.—Interval for Recuperation.

10.0-11.0.—Interval for Recuperation.

11.0-12.0.—Interval for Recuperation.

Struggles. "Reactions From a Positive Repression to a Deterministic Metaphorism," by Wilbur P. Noggin.

7.0-8.0.—Interval for Recuperation.

8.0-9.0.—Art Talk. "Is Gomborg a Bimbolist? Some Reflections on the Colour Vibrations of the X-Group of the Bimbolist Movement," by Professor Gna.

9.0-10.0.—Musical Hour.

Tone Poem, "Agony of a Sick Cheese" Gungl

Trio for Triangle, Banjo, and Foghorn Watchkins

Song, "Grey Blood" Drizensukches

..... Hilda Gromak.

Symphonic Poem, "The Angry Batter" Piff

Quartet in D Minor, for Tin Whistle, Boot-

jack, Dramaticks, and Bomb. Surprek!

Song, "In Aube" Ngg

..... Juhak Thadw

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Egg boxes, and a Plush Hat. Solchfjk y

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Listeners' Letters.

All letters in the Editor to be acknowledged must bear the name and address of the writer. Anonymous contributions will not be considered.

Editorial of "Faust."

DEAR SIR, I read the article in *The Radio Times* by Mr. R. D. S. McMillan on Gounod, with much interest. He mentions that "When A.I. Was Young" (*Faust*) was written some time after the completion of the opera. Many years ago I had a copy of the first edition of *Faust* in English, and in it the baritone song, "Even Bravest Hearts May Swell," was printed as an appendix at the end, and I had it on good authority that Gounod composed it especially for Santley long after *Faust* was composed.

I well remember its first production in London (I think about 1863) at Her Majesty's, and also at Covent Garden. At the former Theatre was Margaret, Treble, Sybil, Santley, Valentine, Cassia, Nupesto, and Faust, Gounod. At Covent Garden, Morland Cavallie was Margaret (Gounod wrote it for her), Mona, Faure, the great French baritone, Valentine.

Yours truly, NEWTON BAYLY.

Applause in the Studio.

DEAR SIR,—As one who does not like to hear applause in the studio, I wish to say that there is all the difference in the world between organised and spontaneous clapping.

Certainly one of the charms of listening to the Savoy Bands is to hear the applause at the end of each piece, because it is spontaneous and varies with the popularity of the piece. But in the studio the effect is quite different, and though the item may be a very good one, the "paid clapper" effect at the end tends to spoil it.

Yours truly, C. P. R.

Leicester Gate.

Youth for the Aged.

DEAR SIR,—I have been an invalid for many years, and I cannot express the enjoyment I receive through listening.

I was presented with a wireless set by a friend, and I can assure you your very interesting programmes have made me feel happier and younger. I would strongly advise all invalids and the aged to make sure they procure a wireless set. It will be good company in the long evenings we are approaching.

Yours truly,

Glasgow. (Miss) A. M. M.



Mr. E. Kay Robinson on "British Birds."

On Tuesday, October 14th, Mr. E. Kay Robinson will give another of his popular talks on "British Birds" at London Station. One of the birds he will deal with will be the Dipper, or Water-Ouzel, a picture of which is shown above. This bird is a very interesting little creature, and all listeners should make a point of hearing Mr. Kay Robinson's talk.

Edinburgh Programme.

Week Beginning Sunday, October 12th.

SUNDAY, October 12th.

3.0-5.30.—Programme S.B. from London.
8.15-9.0.—Special Shortened Evening Service from St. John's Episcopal Church.
Reverend Address by the Rector The Rev. Canon GEORGE GORDON M.A.
9.0-10.45.—Programme S.B. from London.

MONDAY, October 13th.

3.0-4.0.—The Station Piano-forte Trio.
4.0-5.0.—CHILDREN'S CORNER.
6.40-8.55.—Dr. PIO DEL FRATE. S.B. from London.
7.0-11.0.—Programme S.B. from London.

TUESDAY, October 14th.

3.0-4.0.—The Station Piano-forte Trio.
4.0-5.0.—CHILDREN'S CORNER.
6.40-8.55.—Dr. PIO DEL FRATE. S.B. from London.
7.0-11.0.—Programme S.B. from London.

WEDNESDAY, October 15th.

3.0-4.0.—The Station Piano-forte Trio.
4.0-5.0.—CHILDREN'S CORNER.
6.40-8.55.—Dr. PIO DEL FRATE. S.B. from London.
7.0-11.0.—Programme S.B. from London.

THURSDAY, October 16th.

3.0-4.0.—The Station Piano-forte Trio.
4.0-5.0.—CHILDREN'S CORNER.
6.40-8.55.—Dr. PIO DEL FRATE. S.B. from London.
7.0-9.40.—Programme S.B. from London.
9.40-10.30.—Programme S.B. from London.

FRIDAY, October 17th.

3.0-4.0.—The Station Piano-forte Trio.
4.0-5.0.—CHILDREN'S CORNER.
6.40-8.55.—Dr. PIO DEL FRATE. S.B. from London.
7.0-11.0.—Programme S.B. from London.

Popular Programme.

SMALL ORCHESTRA.
Tudor dances, "The Magic Flute" (Mozart).
HARRY PETT-DAN.
"For You Alone" (Grieg).
"My Dreams" (Haydn).
"Love's Garden" (Haydn).
Forest Scene, "As You Like It" (Shakespeare).
8.0-8.45.—Mr. H. MORTIMER BATTEN.
F.Z.S., on "Autumn in the Woods."
S.B. to Aberdeen.
Popular Programme, Contd.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Talk by the Department of Overseas Trade.
S.B. from London.
Local News.
10.0.—W. F. CORNELIUS.
Popular Melodies.
10.7.—Jean Beltrams.
Humorous Selections.
10.1.—In a Person.
Fox-trot, "Linger Awhile" (7).
10.30.—Class down.

SATURDAY, October 18th.

3.0-4.0.—The Station Piano-forte Trio.
4.0-5.0.—CHILDREN'S CORNER.
7.0-8.0.—Programme S.B. from London.
8.0-9.0.—Programme S.B. from Aberdeen.
9.0-10.0.—Programme S.B. from London.
Announcer: G. L. Marshall.

Hall Programme.

Week Beginning Sunday, October 12th.

SUNDAY, October 12th.

3.0-5.30.—Programme S.B. from London.

MONDAY, October 13th, and WEDNESDAY, October 15th.

3.0-4.0.—WOMEN'S HALF HOUR.
4.0-5.0.—CHILDREN'S CORNER.
5.15-6.15.—CHILDREN'S CORNER.
7.0-11.0.—Programme S.B. from London.

TUESDAY, October 14th, and THURSDAY, October 16th.

3.0-4.30.—Claude Duval's Dance Orchestra.
4.30-5.0.—WOMEN'S HALF HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

FRIDAY, October 17th.

3.0-4.30.—Claude Duval's Dance Orchestra.
4.30-5.0.—WOMEN'S HALF HOUR.
5.15-6.15.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
PIRCY SCHOLLS. S.B. from London.

Mirth and Melody.

CECILIA HOWARD (Soprano).
ALICE HUBBERT (Soprano).
THE CHORUS OF MALE VOICES.
QUARTET.

ARTHUR JOHNSON'S INSTRUMENTAL QUARTET.

7.30.—Instrumental Quartet.

7.40.—Soprano Songs.
"O! to the Greenwood" (May H. Blake) (7).
"Waltz Song" ("Tom Jones") (German) (Vocal Quartet).

7.50.—"By Celia's Harbours" (Horsley) (11).
"Adieu Laurie" (Horsley) (11).
"Little Tommy Went A-Fishing" (May) (2).

8.5.—Arnold Hubbert.
Selections from his Repertoire.

8.15.—Soprano Songs.
"A Little Song" (Horsley) (11).

8.30.—"Hello was a Lady" (Horsley) (11).
"Doan Ya Cry, Ma Honey" (Horsley) (11).

8.4.—Soprano Songs.
"Two Old World Dance Songs" (Horsley) (11).

8.5.—"A Little Lament" (Horsley) (11).
"Reveries of an Angel" (Horsley) (11).

9.10.—"The Ocean's Patrol" (Horsley) (11).
Arnold Hubbert.

9.20.—Selections from his Repertoire.

9.30.—"Sweet and Low" (Horsley) (11).
"The Nightingales of Lincoln's" (Horsley) (11).

9.40.—"Down Vauxhall Way" (Horsley) (11).
Instrumental Quartet.

10.20.—Selection, "Merrie England" (Horsley) (11).
10.30.—Close down.

WEATHER FORECAST and NEWS.

S.B. from London.

Talk by the Department of Overseas Trade.
S.B. from London.

Local News.

10.0.—Vocal Quartet.
When Evening Comes (Horsley) (11).

10.10.—"Sweet and Low" (Horsley) (11).
"The Nightingales of Lincoln's" (Horsley) (11).

10.20.—"Down Vauxhall Way" (Horsley) (11).
Instrumental Quartet.

10.30.—Selection, "Merrie England" (Horsley) (11).
10.30.—Close down.

SATURDAY, October 18th.

3.0-5.30.—Claude Duval's Dance Orchestra.

4.30-5.0.—WOMEN'S HALF HOUR.

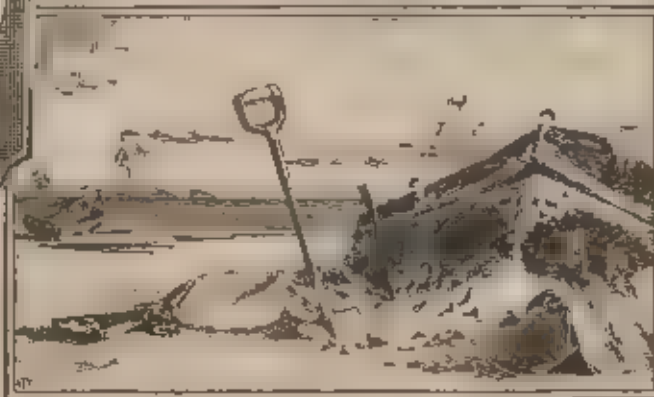
5.15-6.15.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

The Rt. Hon. T. R. PERKINS, P.C., J.P.,
on "The League of Nations."
Local News.
7.30-12.0.—Programme S.B. from London.
Announcer: L. B. Page.



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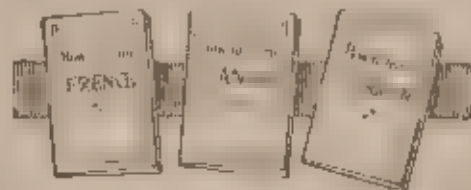
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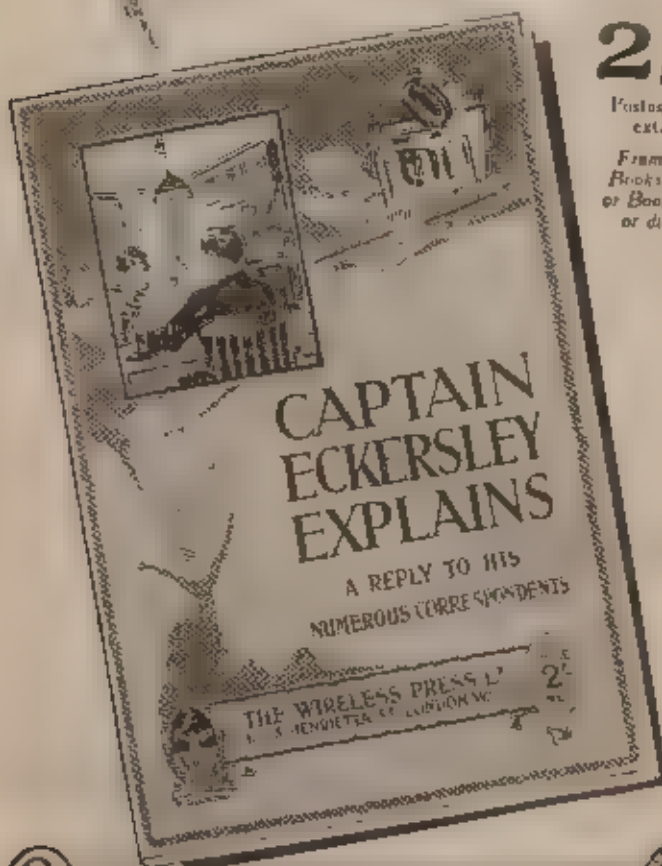
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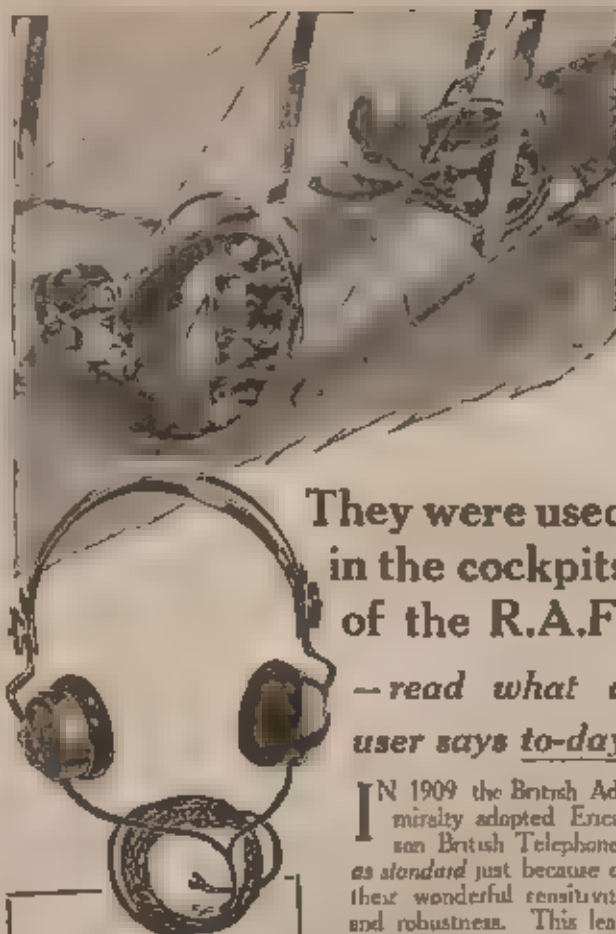
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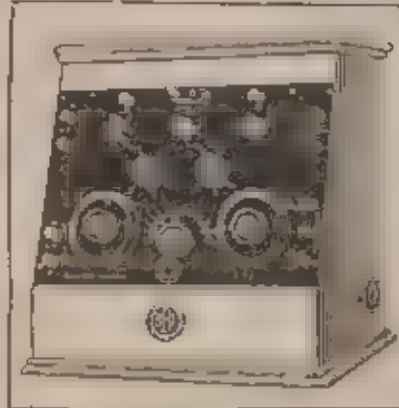


One of our instruments about half finished (note special design of coil which gives wide efficiency and slim panel appearance)

FOR THOSE WHO WANT THE BEST Dunham Instruments will particularly appeal. When you buy a wireless receiver it will pay you to buy the best with an assurance of quality and a definite guarantee. The unique design and circuit arrangement make Dunham Instruments the most reliable and beautiful finish gives them pride of place in your home. Wonderfully built and designed, they are instruments that are unequalled with a rendering that is perfect in every detail. The Dunham 3-valve set will bring in distant stations and loud speaker up to 400 or 500 miles and will give high-power stations up to approximately 800 miles. Its range includes not only all B.B.C. stations but Paris, Rome, etc. On an indoor aerial it has a range of from 50 to 500 miles and signals are clear and steady and easy to hear. A beautiful receiver wonderfully built and covered with an **EVERLASTING GUARANTEE**. 3-Valve Receiver £9. 12s. 6. plus Marconi royalty fee 37/6, or absolute complete £15. 18s. 6. Write for full details to the nearest Dunham agent or to the Dunham Sales and Service Agency, London and send trade terms.

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AMAZING TESTIMONY

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NOTE NO SHORT OF TUBE LIFE

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As a purchaser of one of your Blue Label Super Crystals, allow me to congratulate you on such a wonderful discovery. Results obtained by some are nothing short of marvellous. I have tried a number of crystals but am absolutely convinced that the "Blue Label" is the last word in crystals. Friends I have introduced it to confirm this opinion. Yours faithfully (S) and (C) Stockwell

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Send now 25/- for the cheapest and most practical set on the market complete with explicit fitting instructions and diagram.

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THE GREAT DIFFERENCE



with your kind
may I present to
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TAKE No. 1. Here we have a really too flattering attempt to illustrate the kind of wiring you see in most homes. It is a perfect paper-twisted join that looks ugly and shabby, but still it is a join and a join is a path of small

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It is perfectly simple to use, and will last for years in constant use. It is a special 'small-space' soldering iron with non-heating handle, a small, light, and handy solder, etc., and full instructions. Price 7/6. Write to us should you be unable to obtain it.

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NO BURNERS **STMEX** THE OVEN

PAY FOR YOUR COOKER

OUT OF WHAT YOU

SAVE IN GAS

STOCKED BY ALL THE LEADING LONDON STORES OR DIRECT FROM

THE NEW STMEX GAS STOVE CO. LTD

Balham Hill, London, S.W. 12.

No bottom in the oven.

No place where live gas can collect to cause an explosion.

Owing to the oven being entirely closed in, an enormous reduction is effected in gas consumption.

Hot air from the oven cannot be drawn on to food as on the open stove, and the oven is so constructed that the oven is a perfect gas-tight.

Mice cannot get into the oven and drip-pan, leaving all kinds of unsightly and dangerous accumulations.

Oven cloths cannot be set right when taking things out of the oven.

Temperature in oven is not lowered by a sudden draught when an outside door is opened. (This point will be much appreciated by a first-class cook.)

Dishes and plates when placed in oven to be heated cannot be cracked by contact with flames.

The juices of meats are retained to a remarkable extent, and the whole is a far more improving quality and environment and making every meal a real "helpings."

Perfect control of the oven, thus ensuring efficiency and economy.

Sheffield Programme.

Week Beginning Sunday, October 12th.

SUNDAY, October 12th.

7.0-8.0. Programmes S.B. from London.

MONDAY, October 13th

11.30-12.30.—Gramophone Records
2.30-4.30.—Programmes S.B. from Birmingham
4.45.—CHILDREN'S HOUR
7.0-11.0.—Programmes S.B. from London

TUESDAY, October 14th, and THURSDAY, 16th.

11.30-12.30.—Gramophone Records
2.30-4.30.—Programmes S.B. from London
7.0-10.30.—Programmes S.B. from London.

WEDNESDAY, October 15th.

11.30-12.30.—Gramophone Records
2.30-4.30.—Programmes S.B. from London
4.45.—CHILDREN'S HOUR
7.0-11.0.—Programmes S.B. from London

FRIDAY, October 17th

11.30-12.30.—Programmes S.B. from London
2.30-4.30.—CHILDREN'S HOUR
7.0-11.0.—Programmes S.B. from London
PERCY SCHOLLS, S.B. from London
Local News
THE STATION ORCHESTRA
Under the Direction of COLIN SMITH
SIDNEY JEFFERSON, B.A.
IDA BLOOR, S.B.
RUSSELL GOODACK, S.B.

7.0.—Orchestra.
Selection, "The Rose" Myddleton
"The Village Blacksmith" W. H. H.
"Purse Phidias" arr. Lane Wilson (1)
"My Old Shako" Trotter (1)
"Maybe I Will" arr. Lyall Johnson
"Selwyn Selwyn" Percy Fletcher
"A Roundelay" Ida Bloor
"Shepherd, Thy Demeanour Vary"
Benson, arr. Lane Wilson (1)
All in a Garden Together
I Dreamt that I Dwelt in a Fair Land

Three Scottish Sympathetic Dances
T. W. Wright (1)

"Lasses and Lads" arr. Chisham
"Cherry Ripe" arr. Lane Wilson (1)
"Drink to Me Only" arr. Roger Quilter
"Come, Let's Be Merry"
arr. Lane Wilson (1)

Orchestra
I (Mozart), "Zaira" York Bowen
Excerpt from a La Bayadere Eric Coates (1)
Three English Dances Roger Quilter (1)
Stanley Jayson
Songs, Selected
Ten Blues
Songs, Selected

Solo, "The Lass of Lanes of England"
arr. Lane Wilson (1)

9.30. WEATHER FORECAST and NEWS.
S.B. from London
Talk by the Director of the Weather Service
S.B. from London

10.0.—Gramophone Records
Selection, "The Rose" Myddleton

Patrol "The War Mortgage" H. O. Auer
arr. Lane Wilson (1)

11.30. Close down.

SATURDAY, October 18th.

11.30-12.30.—Gramophone Records
2.30-4.30.—Programmes S.B. from Manchester
4.45.—CHILDREN'S HOUR
7.0 onwards.—Programmes S.B. from London
Announced by H. C. Hoadley

£11 0 0

£5 0 0

Litotes

That's a lovely word, and as usual it means something quite simple. My dictionary says, "A deliberate understatement"—the reverse of exaggeration. Quite simple, as I say, but certainly not quite common. But I have just been reading my leaflet on the Fellows Super-2 Valve Set, and I flatter myself that it is truly a case of Litotes. The Super-2 Leaflet says, "These two units (the Super-2 and the Amplifying Unit), in conjunction with a Loud Speaker, will give satisfactory results in all parts of the country." "Will give satisfactory results," mark you! You should see some of the letters of complaint I receive. You should hear some of my friends telling their pals about their results. The claims they make for their Fellows Super-2 111. They are probably true, too, allowing for a little justifiable enthusiasm, but all the same, I think I shall go on with my modest claims. It is good to feel that we give even more than we promise. What we do definitely promise always is

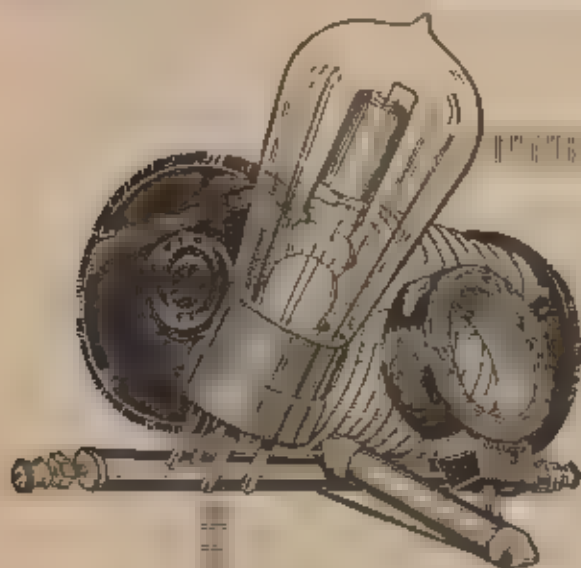
"Quality Apparatus at Low Cost"

Ask your local man for some of our leaflets, and then listen to a Fellows Set in operation. You will say with me—"Litotes" and, moreover, mean what you say!

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FELLOWS WIRELESS LTD, PARK LANE, LONDON, N.W.10



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Weekly

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**HOW TO BUILD A 2-VALVE
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By W. S. Shaw, A.M.I.E.E.
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INDUCTIVE EARTH"**
By G. V. Douding, A.C.G.I.

Every amateur is familiar with sudden "Break-downs" in his receiver. For some—apparently—unaccountable reason the set suddenly ceases to work. There are so many faults likely that only a systematic guide can help the amateur find out what is wrong. The POCKET FAULT FINDER deals categorically with dozens of faults likely to occur in wireless receivers of all descriptions. It will prove invaluable as an easy, sure and quick way of putting right anything that goes wrong with a wireless crystal or valve receiver. Make sure of getting a copy by buying "POPULAR WIRELESS" TO-DAY!

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Whether you require "general purpose" valves or special valves for high or low frequency amplification; whether you desire to use a six- or two-volt accumulator or dry batteries; whatever your particular need may be—one of the series of

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will exactly meet the case. Nine of the most popular of the range of types are illustrated here.

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Type 200



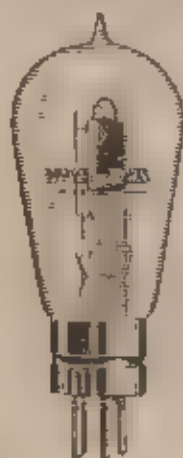
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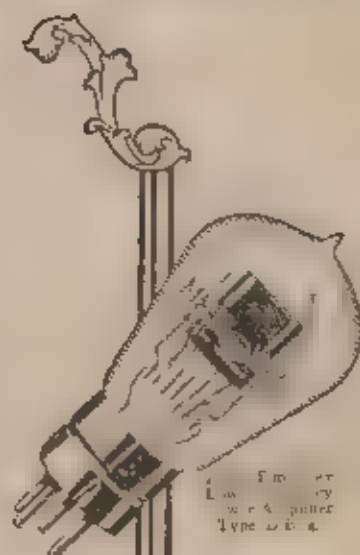
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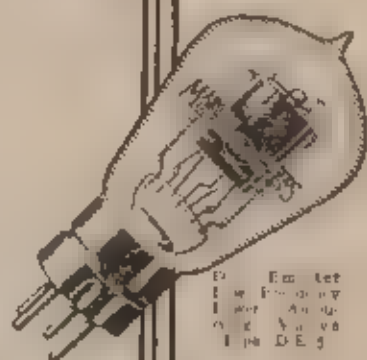
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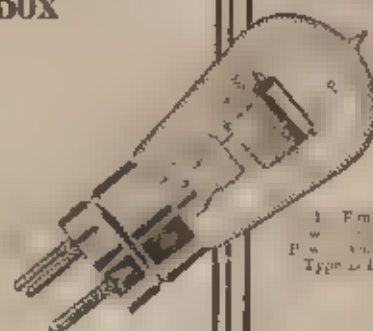
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The set to suit your purpose at a price to suit your pocket.

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*A Loud Speaker Receiver
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FROM many points of view, the Ethophone-Duplex represents the finest value in wireless apparatus that has ever been put on the market. Mass production methods alone make it possible to sell this fully-guaranteed instrument of real Burndept efficiency at such a low price. The Ethophone-Duplex is intended for listeners who are tired of headphones, and though not prepared to buy expensive apparatus, want a loud speaker receiver which will enable all their family to listen. At the price, you cannot buy a better set than the Ethophone-Duplex. It will receive broadcast on a loud speaker within about 20 miles of a normal power station and within about 100 miles of the high-power stations while the range on headphones is four or five times as great. That these ranges may be largely exceeded under favourable conditions is shown by a telegram (reproduced on this page) which we received recently. Tuning is effected by two simple controls and the wave-length range is from 250 metres upwards. Two notable features are the geared coil-holder, giving vernier reaction control, and the special condenser. The Dual Rheostat fitted as standard enables bright or dull-emitter valves to be used without any alteration to the set.

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* Received Chelmsford (200 miles). Birmingham (88 miles), French School of Telegraphs and Radio all good loud speaker strength on Ekophone-Duplex in Manchester. Double my orders."

No. 1503. Ekophone-Duplex
without valves, coils, batteries,
" £5 5s. 6d., which must
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License.



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All Brandes products are obtainable from any reputable dealer, and carry our official money-back guarantee, enabling you to return them within 10 days if dissatisfied.

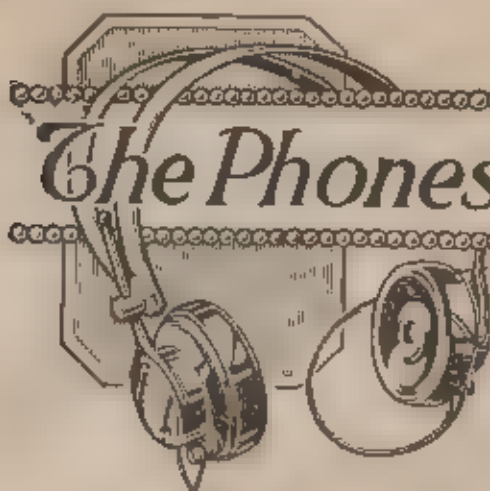
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RADIO HEADPHONES 25/-

Table-Talker
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*Tune with Brandes "Matched Tone"
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Then Listen with Brandes
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IF there is merit in the fact that

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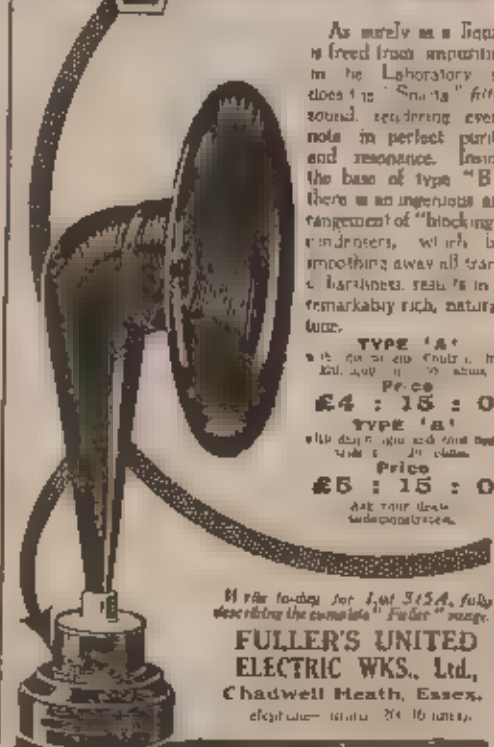
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Weight 4½ lbs., Size 8½ x 6 x 3 ins. deep, with Ebonyum panel fitted into a polished cabinet with nickel-plated fittings throughout.

DESCRIPTION.

This Note Magnifier is designed to amplify the received telephony to the maximum amount without distortion.

A small fuse is fitted to avoid the danger of destroying the valve through accidental short circuit. Special terminals are fitted for grid bias battery so that higher plate voltages may be used and louder signals amplified without the necessity of accessories. Edison Bell Note Magnifiers on the market.

Each Edison Bell Note Magnifier amplifies the signals from 10 to 20 times, and a second or even a third magnifier can be added, according to requirements.

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| 4065 | Why does a Chicken cross the road? (Duet) | The Vernons. |
| | Comin' thro' the Rye (Duet) | |
| | What'll I do? (Song Waltz) | |
| 4066 | Where the lazy Daisies grow (Song Fox Trot) | Stanley Kirkby |
| | She's got to come from Devon (Duet) | |
| 4067 | Eeh, but they do (Duet) | Kirkby & Hudson. |
| | Dear love, my love (Song) | |
| 4068 | Memory Lane (Song) | Hugh Ormond |
| | In between the Showers (Fox Trot Song) | |
| 4069 | You're in Kentucky SURE AS YOU'RE BORN (Fox Trot Song) | Frederick Granger. |
| | Mandy's Wedding (Xylophone Solo) | |
| 4070 | Kick-a boo (Xylophone Solo) | J. Hanrahan. |

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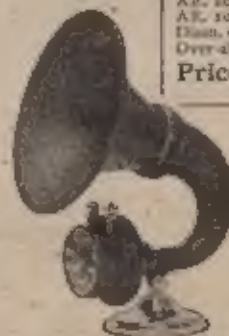
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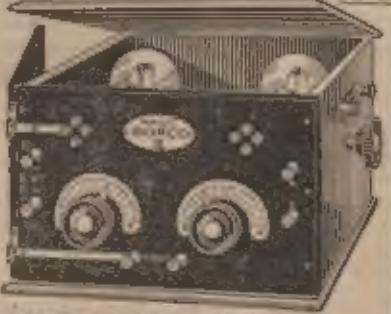
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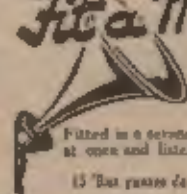
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3-C Z 5	100	50	2 15 6	3 4 0
3-C Z 6	120	60	3 3 0	3 12 6

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